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#23

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A NOTE ...

FROM THE PUBLISHER

It's been a while...

Since the Holidays we have moved the Sketch and Blue Line offices, and are currently working on a new addition to the Blue Line stable (more on this as it develops). The reason I mention this is we are running a little late. Flint didn't have to do any of the heavy lifting or dirty work, and so has been at me to get these late issues rolling. We will be working on Sketch #23 and #24 back to back as quickly as possible.

Now that I mention issue number #24, we have had to make some editorial changes since we originally planned and solicited for it. The original cover was to be a CrossGen piece by our friend David Michael Beck, but with the unexpected changes at CrossGen we've had some slight snags, as one might expect given the situation. However, we still hope to run our planned CrossGen feature, and the beautiful artwork from David will now be used as the intro to the CG article.

Coincidentally, our 24th issue will also mark over four years of publishing Sketch Magazine. Some of our regular columnists have been with us for almost the entire run, graciously offering their experience, knowledge and advice to our readers issue after issue. With the CG cover change I'm taking the opportunity to spotlight two of our regular interior personalities, so look for a terrific new cover illustrated by long-time Sketch favorite Mitch Byrd sporting a beautiful computer color job by our new digital whiz, John Rauch. I've said it before and I'll say it again: our creators continue to regularly and generously share a knowledge that wasn't available before Sketch Magazine began, and I join the Sketch audience in being excited at their seeing efforts every issue. I was knocked out by Mitch and John's cover, and I'm sure you'll love this jam piece by two of our readership's favorites. Look out for it!

Now, back to this issue. Ed McGuinness continues to create and amaze us with his renditions of DC's big two, and we continue to wait and see what this talented artist delivers next from his drawing board. But for now, I better go before Flint decides to plant his boot stamp on my bottom.

Deadlines, deadlines...



Take care,
Bobby
Bobh@bluelinepro.com

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Comic books are a **fun medium!** Blue Line Productions' goals are aimed toward enhancing this art form - and others - through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

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THE EDITORIAL

I don't get out much.

Agoraphobic? Bad traveler? Maladjusted? Socially inept? Just plain lazy? Probably all the above. I like my food, art supplies and comics delivered to my door, it's worth tipping the pizza guy and paying the Bud Plant shipping expenses for the good service and convenience. Besides, most people are glad they don't have to put up with me in person. Not everyone can appreciate my warmth and charm, a few even go so far as to give me a tap in the face to let me know they don't share my non-PC perspectives. Getting punched hard in the face makes me spurt something that looks like a mix of Prismacolor PM-3 and PM-52. I don't know what that translates to in the digital realm. But it hoists. In any medium. I didn't get this pretty by being popular and touring.

But, not getting out makes me really relish my over-the-phone contact and time with *Sketch* contributors all the more. I'll probably never get to meet most of these great creators face to face – bad for me, probably more enjoyable for them. But it's truly exciting for me to get to know some of the amazing talent that's out there I would not otherwise have the opportunity to meet, I'm still the world's biggest Fanboy.

Ed McGuinness is a good example. I was first introduced to his work years ago when I was doing work for Harris Comics, by then-*Vampirella* writer and now *Buffy the Vampire Hunter* novelist Tom Sniegoski, who was raving about this exciting and (then) new stylist. Though I followed his stuff from Harris to Mighty Marvel, even *Mr. Majestic* from WildStorm, it wasn't until many years later that I was actually able to "meet" Ed by phone, when he was kind enough to grant me an interview for *Sketch* #9.

Ed's one of the genuinely nice guys in the field, and he has wonderful enthusiasm for the medium and his art. People often say dogs resemble their owners, maybe the same is true for comic illustrations and their artists? It is in this case; Ed's as much a pleasure to spend time with as is his fun, energetic and evocative art. And the McGuinness Magic that caught early discerning eyes, Ed's great hand at interpreting and expressing his mind's eye, has become even more dynamic and effective. His portrayal of DC's big two and their surroundings shines in *Superman/Batman: Public Enemies*. Yet another space of years later I'm very glad to have Ed, ever gracious in the face of heavy deadline pressure, once again here in the pages of *Sketch*.

So while I languish in a basement amidst pizza crusts, broken Deathlok figures and old *Werewolf by Night*s like the poster boy for Matheson's "Born of Man and Woman," don't you be a shut-in! Major convention time is fast approaching – take every opportunity you can to get out and meet as many creators, publishers, and editors as you can. There are many talented creators out there ready to talk to you, see what you think of their books and the industry in general, and give you pointers on your own work.

Start budgeting traveling expenses, polishing your pitch ideas, and cleaning up those key lines so you're ready to present yourself and your work. Whatever you do, don't fail to get out there, have fun...and keep Sketching!

Flint



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Ed McGuinness

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Illustrations by Mitch Byrd

HOW TO ...

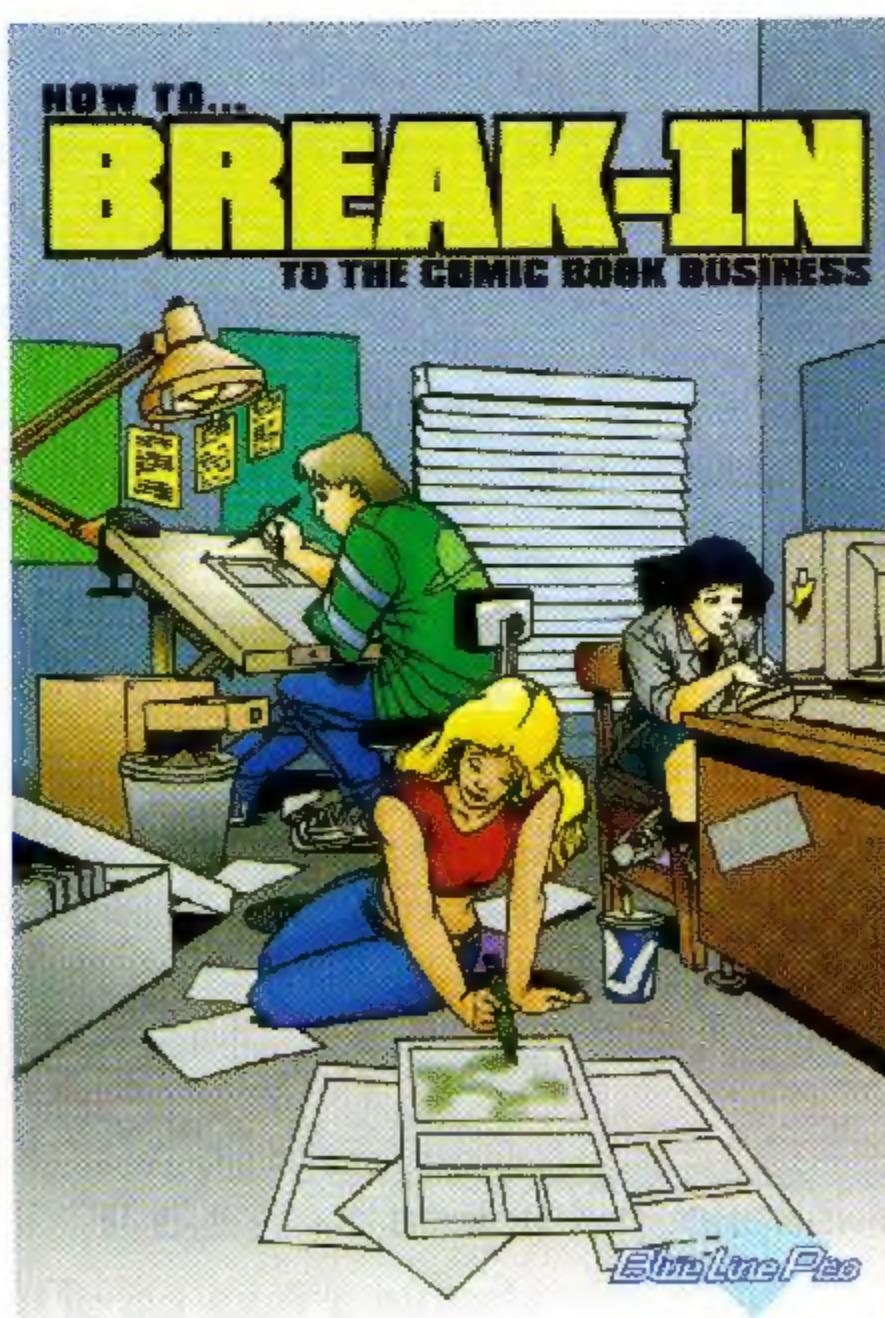
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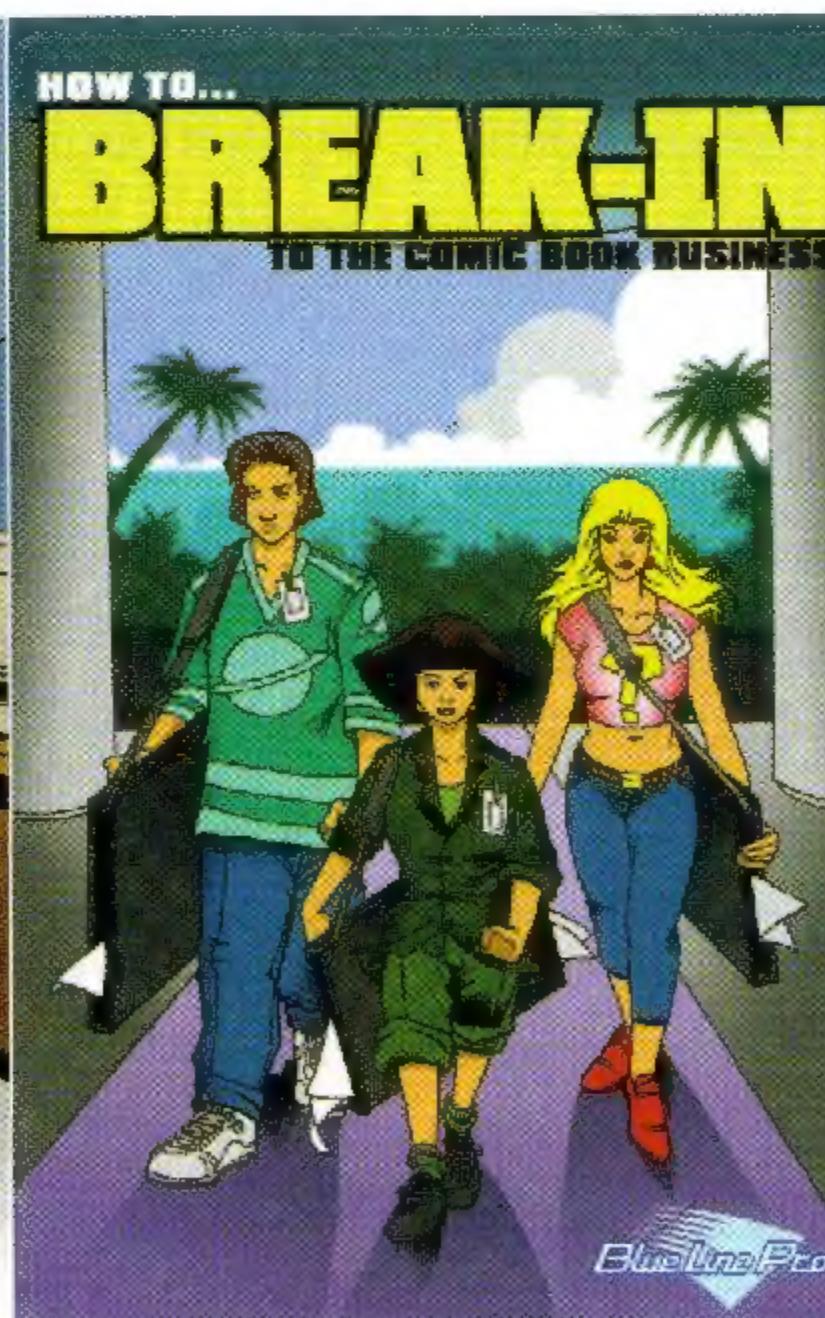
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HOW TO BREAK-IN TO THE COMIC BOOK BUSINESS!

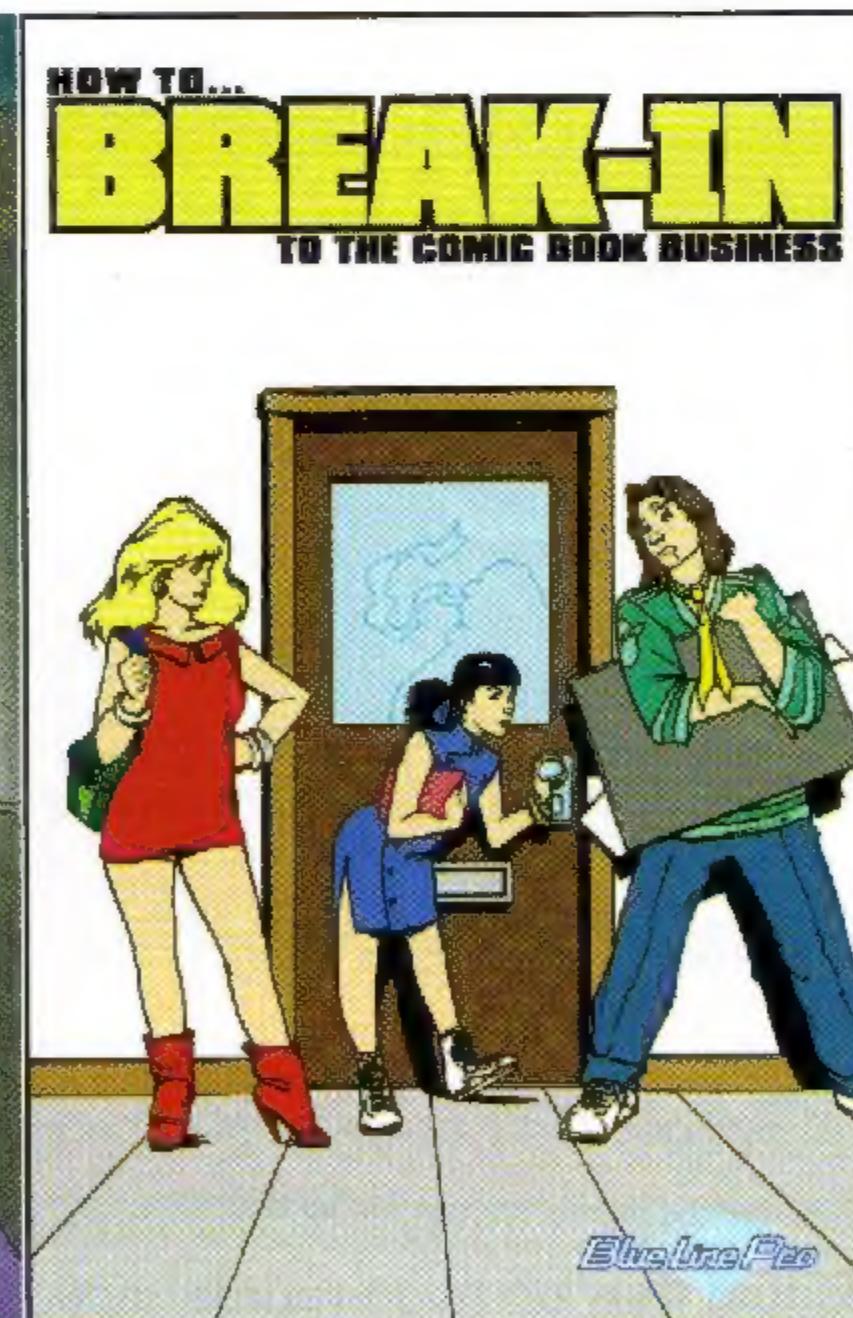
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Beau Smith

From The Ranch **BE YOUR OWN MAN**

There are a few things that ya gotta know if you are gonna stick around this business we call comics. Others haven't and they are no longer with us. The weak get thinned out early here. Be the guy callin' the shots...not takin' em'.

I'm gonna give a rundown on some things that ya should think about or do when you're in comics and conductin' your business. As always, in no particular order. You sift through all of this. And see what works for ya.

1. Know What You're Talkin' About: Do your research. I don't care if you're on the business or creative end. Know what's goin' on. Find out what the sales of comics are. This is much easier to do than it was in the old days. You can check a rundown of monthly sales of comics and trade paperbacks through a couple of sites. And both of these places post the top 300 according to Diamond Distribution at least once a month. If the few brain cells I still have left are still functioning, I think they also have archives on other months.

Knowin' this kinda stuff will let you know the lay of the land. It'll keep ya aware of who's pumpin' up sales and who's pumpin' out the smelly stuff. There are always a couple of publishers that try and tell ya that they do huge reorder action...so much that it almost equals their initial sales. Believe that and I've got some CrossGen stock for ya. Folks try and

lay that on ya because reorder numbers are harder to come by. When they say that you can pretty much chalk it up that they aren't doin' all that well. As a creator it'll help ya know how your book is doin'. Don't depend on your editor tellin' ya this stuff. Most of the time they're kept in the dark by their sales and marketing departments. You'll find this true with the bigger publishers.

2. Rumors and News Sites: This is something you should read, but also take with a grain of salt, just like tequila . It's good to have an idea of things that are goin' on, but again, ya gotta sift through it all to figure out what's true and what's just filler. The rumors are fun and kinda like a fantasy football league, but unless you hear it from the horse's mouth, it's always a toss up of if it's a fact. The top rumor guys in the biz, Markisan

Naso and Rich Johnston, even tell ya that in their columns.

3. Be Your Own Man: If you've got a creator owned project of your own and you're shoppin' it around then know this. This is yours. You thought of it, and nobody knows it better than you. You know these characters. You know the story line. You're in charge. Yeah, there will be some compromises with the business end of the deal when signing with a publisher. After all, they are chuckin' out some money and risk by publishing your project. That's why ya gotta know the business end as well as the creative. When it comes to the story though....you are the man! Don't listen to crap like..."Hey, I think if your detective could fly, that would be cool." Or, "Now why would the vampire want to rob the blood bank...isn't that against character?"

Talk to other creators that have been through this. Talk to as many as ya can. If ya know a retailer, see if they can explain to ya how a distributor works. Ya might have to buy 'em lunch or a beer, but it's worth it. Find out as much as ya can. After all, ya don't go huntin' tigers with toothpick. Be cocked and loaded.

4. Have A Love Affair: Now I'm not sayin' you should cheat on your husband or wife...that'll always cost ya. Cheatin' on a boyfriend or girlfriend...well.all's fair in love, war, and foolin' around. What I'm sayin' is love your work. I've been in the comic book business for 17 years. I love it more today than I did in the beginning. I didn't think that would be possible, but it is. It's always been true to me, and yeah...frustrating at times, but what isn't? I've had jobs that weren't in entertainment...I do not miss em'. A bad day in comics beats a great day in something else every time.

Have a lusty passion for your work. Be on it like it was wearin' a short skirt, winkin' at ya and in high heels. If you've ever had a regular job, then use that as your motivation to never go back there.

5. Be Wyatt Earp and Theodore Roosevelt: Those were two men that didn't have to yell and scream to get the job done. They were prime examples of men that got the job done by talkin' softly and carried a big stick or a loaded .45. They kept a cool head in the most heated times. They knew their stuff and were able to explain it in a calm, cool way. If that didn't work...then you knew you would have to deal with the big stick. That's motivation! Don't be the whiner. Be the man!

6. Be A Mover...Let Someone Else Shake: If you're an artist or writer, don't dwell on one page or panel. On the average, a reader is gonna spend about 7 seconds on a panel or dialogue. After that they move on. Don't sit and rethink and redraw something over and over. You're just wasting your time and it's not gonna make a difference in the long haul. Do it and move on. You don't wanna mess up a deadline because you don't like the way that a boot looks on a character, or if you feel the line they just said wasn't witty enough. Keep your feet and mind moving.

7. Typecasting: Don't let it happen to you. Don't get known as a one trick hooker. If ya do, it's the fast lane to a short career. Be able to do everything: humor, action, drama, sci-fi...you name it. Learn to do as much as ya can. Don't be afraid to try something new. You may not be into, say...manga or war comics, but a good writer or artist will look at that as a challenge and not a loss. Sleeves were meant to be rolled up. Get some new dirt in your fingernails.



Illustration by Flint Henry
Crayon colors by Bobby

8. Be Counted On, Not Counted Out: Be known as the "Go To Guy." The one that will get the job done. The guy that will always meet the deadline. Be the problem solver, not the problem. Eyes should light up when your name is mentioned, not close up and grimace. There's a world of screw ups out there in the world. Don't be one of 'em. Be a man of your word. It's the safest currency there is.

Those are your basic tips on how to conduct yourself and keep that career in forward gear. Yeah, now and then you'll have to slap on your chains and snow tires when the weather is extra bad, but for the most part you'll be climbin' over

others that are stalled and stuck. You'll be the guy at the finish line with the babe and the trophy.

Well...the trophy will be there waitin' for ya...the babe will have left with me.

Look out for yourself...no one else will.

Your amigo,

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ED MCGUINNESS

"It's All in the Eyes"

an interview by Bill Love

Ed McGuinness makes it all look so simple; pick up a pencil, start drawing, and before long you have worked your way up the ranks of major publishers to help launch *Superman/Batman*, one of the most successful new books from DC Comics in years. Ed may make it all look easy, but there is a lot of thought that goes into the bold character design and panel-busting energy that he puts on each page. Some people say it's all in the eyes, but it's also in the talented hands of Ed McGuinness!

INTERVIEW

Ed McGuinness

Sketch: My wife Wendy is very tolerant of my hobby, bless her heart, but not necessarily a big fan herself. I showed her some of your work and I told her I was working on an interview with you. She said, "I like it. It's cartoony, but not cartoony." And I said, "Well, okay, why would you say it's cartoony, but not cartoony?" She said, "I think it's the faces – the expressions don't really look cartoony. They look like real expressions. And I think it's the lighting. The way he places shadows."

Ed: That's funny. I think it has to do more with my influences. Towards the end of my run on *Superman*, I really started looking at a lot of John Buscema stuff. I think that influenced a lot of my light and

shadow. And a lot of old Romita, Sr. stuff. Just looking at that stuff melded in with the fun stuff. I can't draw like Adam Hughes, so I have to draw like me. You know it's just the cartoony style.

But I think she's right with the light and shadow and stuff. I think it was Jason Pearson that said – I heard him say it at a convention a long time – there are two things, no matter how cartoony or how silly of a style you can draw in, there are two things that will completely bring it over and make it believable. 1) The light and shadow and 2) the eyes. When you draw somebody's eyes, that's the first place anybody looks when they look at a figure. It's just natural. When you are communicating with somebody you

usually get a feel for what they are saying if you're looking right in their eyes. I'm not saying I can draw good eyes at all, but it's helped me a lot with my thought process to maybe legitimize the cartooniness of what I do. But, at the same time, looking at a lot of Buscema and stuff like that has helped a lot too, because that guy was just awesome. I've already been in comics for a few years now and it was like three years ago I discovered Kirby.

Sketch: That's interesting. You're talking about going to the true masters in the field. But you were working the field for a long time, right, before really discovering their work?

Ed: I just really grew to appreciate what they were doing because it's like, okay, I decided I really want to be a comic book artist, not just a guy who can just draw a good pinup here and there. There's a lot that goes into being a comic book artist and not just an illustrator.

Sketch: What is the difference between being an illustrator and being a comic book artist?

Ed: I'm telling stories, and when I realized that I was telling stories, a whole lot of baggage comes with that. It's not baggage in a bad sense. It's baggage like you're going on an awesome, fun trip. It's being able to put panels together in a dynamic way that makes sense. You bring the eye around the page. It's about pacing and timing. There are just so many levels of intricacy...more than I ever realized. It's like you just start scratching at the surface, and you're realizing these guys were doing it so well and so flawlessly. I mean with Kirby it wasn't so much about the drawing, but it's like when you read some of those books

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INTERVIEW Ed McGuinness

they're awesome. I remember reading a – I think it was a Nick Fury Agent of S.H.I.E.L.D. comic, and the Fixer and Mentallo went after him in the Shield Helicarrier. It was like watching a John Woo movie. It was just unbelievable, the pacing, and how he used the panel, and that was when it really just clicked. I was like “this guy hasn't broken one panel in this comic and I completely am convinced that on every page he was breaking panel borders all the time, but he never did.” It was just the power of that when I realized – it was like these guys knew what they were doing. I mean, you come in with a mindset of a young guy who's like – “ah, they couldn't draw.” I don't know what the heck I was talking about – you know what I mean?

Sketch: There really is that feeling among a lot of modern fans when they look at that work, they see it as simple – so it must be easy to do.

Ed: Yeah, like Mike Mignola – right – so it must be easy to do. It's unbelievable when you really pay attention to it. Especially for me, because I was in comics now and I'm doing it for a living and there's going to be a certain amount of growth right then and there. The more you do it, the more you're going to realize, and then it's like “wow.” You gain such a greater appreciation for what you may not have appreciated before.

Sketch: Let's talk a little bit about how you did get into comics. Tell me about your years of academic study at higher universities around the world.

Ed: High school. That's about it. I was a pizza guy for a little while, probably six years, all throughout high school and stuff.



Nick Fury of S.H.I.E.L.D.' Ed cites this amazing action by the incomparable King Kirby from Strange Tales #142.

Sketch: I realize you were mostly self-taught as a comic artist. A lot of people think they want to skip formal schooling because they just want to do the fun stuff. Does being self-taught mean that you don't have to do your homework – is it the easy way?

Ed: I was just drawing all the time. I'd buy a book on perspective and just try to read it. Then I barely read

it. I just looked at the examples and learned from them. Buying *Dynamic Anatomy* by Burne Hogarth, that was really cool because that really brought my anatomy together. I learned a lot from comics too. Just studying stuff. And *Comics and Sequential Art* by Will Eisner was awesome. I never actually read it, but I learned all my storytelling from the examples. It was one of those books that – it's just so easy

Ed McGuinness

to read that way. That's probably the extent of my self-teaching. I'm constantly learning all the time.

Sketch: Did you pick one particular artist and try to copy that person?

Ed: Probably through high school, yeah, you know I was really into Art Adams back then and still am, absolutely. When I was in high school, Jim Lee was on the *X-Men* so I was influenced by that stuff. I would never just sit down and copy a guy's work. I'd always try to do it my way. You know what I mean? And maybe I'll take like Jim Lee's rendering technique and throw it on top of what I would draw. I think early on I noticed certain things and I would try it, with Art Adams in particular. I figured out that when this guy draws a head in different angles and directions and stuff, it is pretty consistent, so I figured out that there's going to be a structure under there. And when I figured out the whole deal was structure, that's when I was about to just kind of do my own thing from then on. Coming up with my own structure and playing around with it.

Sketch: Your work does have an open and cartoony feel to it, but there are a lot of artists that pick that style because they think it will be easier to learn - but your work doesn't have that feel to it. It feels like your own unique style. Was that just the easier way for you to draw? And I know it's not an easy way to draw. The fewer lines you have on a page, each line has to really be placed perfectly and mean something.

Ed: Yeah, I think it comes back down to that structure, because I early on fell in love with just shapes. You know, like looking at

Mitch Byrd's stuff on *Guy Gardner*. I loved that stuff, because it was all shape. You know what I mean? Just pure shapes. I just fell in love with that kind of thing, and I think when you understand that it's like all these cell-shaded video games that come out...it's just shape with colors on them, but it's perfect every time. I'm not saying the art is perfect every time. It's the shape, I think, that carries it. In high school you draw with contours all the time. It was just contours, and you can only go so far with that. When you understand the shape, it's like you can now twist that leg and now draw that contour in a different way, and it's going to be cool. Originally, you are learning just contours.

Sketch: Exactly. I think a lot of young artists don't get past that first stage that you mentioned.

Ed: That's what I stress a lot, too, is to learn the structure underneath. Jeff Campbell is awesome at it. He can just twist a woman's head around and it is unbelievable; it will be dead on every time because he has that structure down. It's really important to do that, and then just having an understanding of how muscles work when they move. I look at body building mags and stuff, and just bring my own interpretation to it.

But I think if it is consistent with how you draw everything else, it's going to be believable. If you look at the first *Superman* that I did, I mean that guy was just way too huge...but for some reason it fit in the world that I was drawing in back then. He was just enormous. I toned him down a lot since, but it's just understanding stuff and getting that shape in there that really was about to push me. It's funny, because I've never been trying to go for a particular style at

all. I think I've been influenced by almost everything that I see, and I draw what feels right.

Sketch: Your characters have an exaggeration of musculature, but do you need to know real anatomy to be able to do that exaggeration?

Ed: I think so. I think you need a basic understanding of it in order to do that. I mean, you're never going to be able to draw what's "real," because it's always going to be an interpretation anyway, even if you have the things sitting in front of you. To draw a character like the Hulk - to make it convincing, you should really know what the anatomy is so you can exaggerate it in the right areas and make it cool. I think that [Hogarth] dynamic anatomy book helped me out tremendously in that area.

Sketch: So it kind of forms a difference between exaggeration and distortion?

Ed: Exactly. You just get into your own little rules on how to do things, and sometimes it's shortcuts and sometimes it's not. It's a lot of fun.

Sketch: Your storytelling still creates that sense of reality. You get drawn into the page, and even though things are exaggerated it creates impact on the page.

Ed: Oh, thanks.

Sketch: You use that exaggeration to get that energy and impact into the page, but you will still have that sense of, like the best Kirby, Buscema - being drawn into a consistent world where that's the way things look. And once you accept that, you're just sucked into that world and everything flows from that point. You create a sense



Sketch: I'm not sure if I can do it in one sketch.

Ed: Exactly. I probably should move, but I hardly use reference unless I need to. It's almost like my imagination. Like if I'm drawing a book, I'm just going to give you an impression of a book. I'm not going to draw an exact reading because I'll be on a

deadline and if I can give you certain visual pieces, then I can get you in there, but a lot of it is coming from my head.

Sketch: You're doing the book "Metropolis" with a book? That's part of the story, too. We didn't need to know that was in the book, on the cover, you know, and such. Sketch in New York City.

Ed: Exactly. That's why I draw it. Metropolis has been called as opposed to New York. That's a bad place. Metropolis, it's like whatever you want it to be, as it's connected. My rules for Metropolis are just long and tall and Gothic would be more of a color kind of thing with a lot of shadow and spikes and it

Ed McGuinness

Sketch: Can you talk a little bit about how you use line weight in your drawing? Do you vary it a lot? Do you leave that to the inker?

Ed: I used to be really heavy handed with line weight, and I think I've been lightening up a lot on it and playing with it more. I love the way Alphonse Mucha had his line weight and I would try to just do that on everything, but I found that it just became completely redundant. I've really been playing with that and just going more with, once again, just what feels right. I think as an artist you evolve and you get more confident with things, and it's like, okay, just let it go. That weight right there is fine and it can flow into a much thinner weight and I don't think you're going to get hurt by it. I just let things go a lot more easily – plus I have Dexter [Vines] who I trust unbelievably, and I'll just tell him, "If you want to add weight, take weight away – anything you want – just go ahead and do it." He draws too, and he is really good.

Sketch: Have you worked with Dexter Vines long?

Ed: Just in this past *Superman/Batman* stuff. Before that I was working with Jason Martin. He is a great inker too, but with the Batman and Superman stuff, I've been working with Dexter and I really like what he's doing with me. I love that kind of old school style of inking with a little bit of graphic twist to it, and he does that perfect. I love it.

Sketch: Do you still worry about giving over your pencil drawing to an inker? Would you prefer to be doing the complete thing yourself?

Ed: Sometimes. Yes and no. But it's funny, because with Dexter I haven't had one bog at anything. It's been really cool, so I would give him anything. But other times, if I'm doing something I know Dexter can't do, I would probably just rather ink it myself. In my career one thing that I learned early on was an inker is going to make or break you. Now I've learned that it's going to be a colorist that is going to make or break you. I've got Dave Stewart, who is just unbelievable, so that guy pulls us out of the fire every time.

Sketch: Could you comment on the importance of spotting blacks to a page balance?

Ed: Oh yeah. My whole thing is there are guys out there who have styles like Scott Kolins, who doesn't spot any blacks, and I think it's perfect for what he is doing. I love his stuff – I love it. But for me and how I feel with my art right now, I totally go by the idea that in order for this to look good in color, it needs to look good in black and white. I'm pretty good at...I can just eye something and just be able to tell...I just "X" things and I never shade stuff in. And I'll pretty much balance.

I go by that white/black, black/white theory. I try to balance things out that way. When I'm pretty much done with a page, if I'm looking at something and there's going to be a lot of black at the bottom of that, it's going to need more black at the top...I'll go ahead and figure some stuff out and play with it. Sometimes it just happens, but spotting blacks is like a definite conscious decision for me.

Sketch: And do you think it helps in the overall storytelling?

Ed: Oh yeah. I'll use a shadow to pull you into that panel or I'll even try to use spotting blacks in the gutters to give a particular feel. Maybe like a claustrophobic feel for a story, or I'll try to, for different panels or pages, leave no black gutters to give a different kind of feel. I think once you get people in a certain thought process and you change things up like that it can have a better effect. Like breaking a panel on certain panels as opposed to every panel. Building up to that one panel so it actually has some meaning, or like bleeding off the page.

I try to only bleed the page when a real action sequence comes up, or there's a particular panel that has action or is leading into another page that has action. I'll bleed at that but otherwise I'll try to keep things conformed, because to me it's all about keeping a pace; bringing the reader through a particular emotion or a thought process and then leading up to something big.

Sketch: So the writer has control of some of the pace of the story, but you as the artist are also controlling that pace?

Ed: Yeah. When I look at a page, I'll ask myself, if it's just a talking page or even an action page, I'll ask myself, "What's the point of this page? Where's the impact going to be?" You have to be like a producer – where am I going to spend my money? On every page there's going to be something that's got to be memorable, and it's also got to lead into the next page. And it's also going to connect from the last page, so being conscious of those things you can just go through and say, "Okay, I need a good amount of space for this panel." You can build a page either around a panel or build it up to the panel. It's a lot of

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fun. It's funny, because the more I do this stuff the more I'm discovering these things, and they're constantly happening. When you get into this as a kid you never think about the depths of what storytelling really is, just what being a comic artist in general really is. It is just really cool.

Sketch: *Because some of the best storytelling really doesn't draw attention to itself'*

Ed: Oh absolutely, a lot of it is just subtle stuff. It's funny because when I'm doing work, I'll throw things in there like an inside joke. Like only I will understand why that's bringing you to the next panel. Every page I draw it's like that constant process, and hopefully it's hidden enough where it's not jarring. Like you're saying, it doesn't bring attention to itself. It's like the track in the haunted mansion. You don't see it, but you're being pulled.

Sketch: *You've been doing the Superman/Batman arc. What was it like trying to take two basically opposite characters, light and dark, and put them in the same story? What kind of challenges did that present to you?*

Ed: Man – it's a lot, because I've struggled with it even still. Initially I want night and day, but then at the same time I almost want the characters to compliment each other in a way. I've had a lot of thoughts, but they really haven't gone into Metropolis and Gotham like I thought they would. I had ideas where Superman in Gotham – he would be a lot more shadowy – his eyes might be glowing red a little

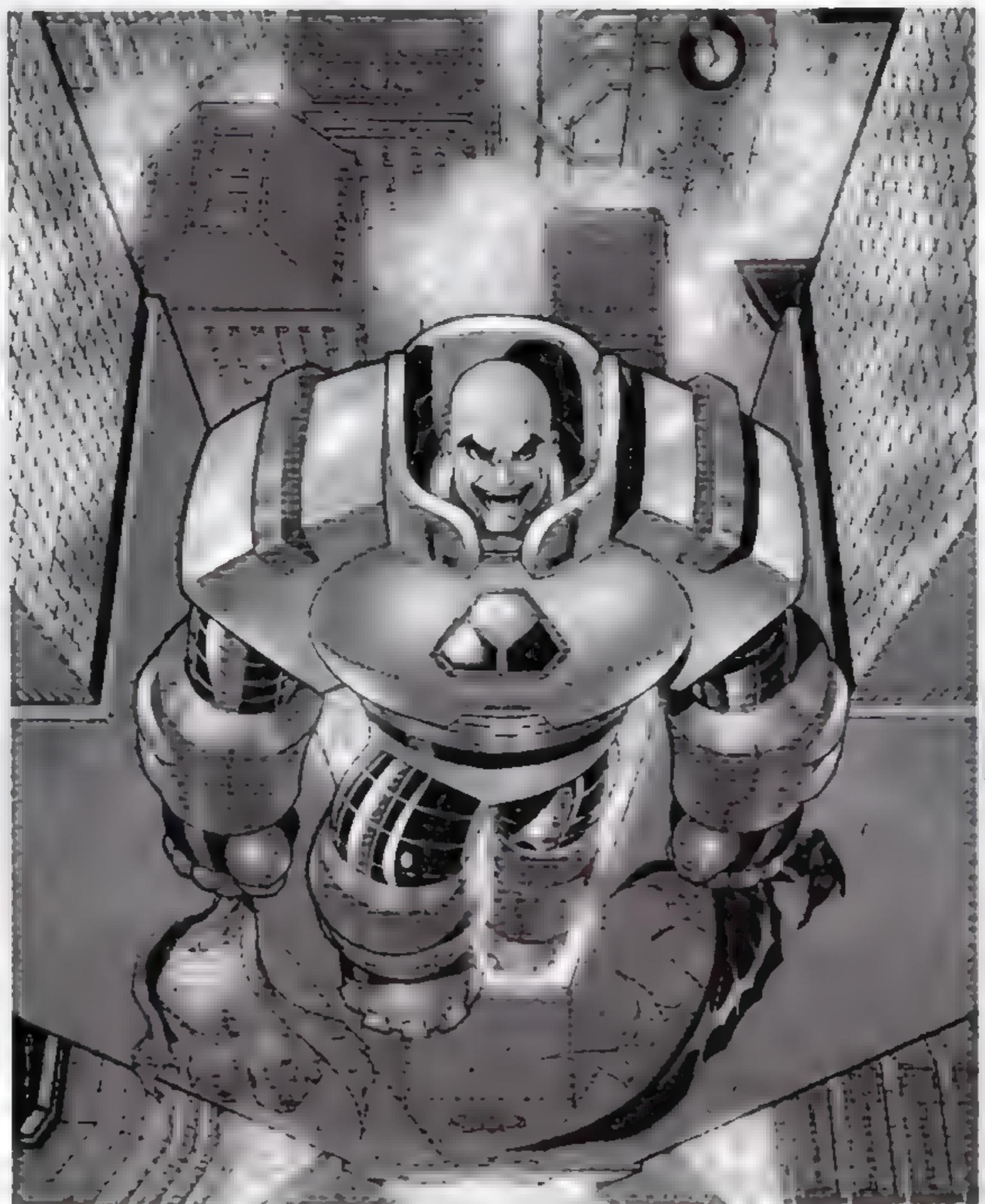
bit more, and he would almost take on the traits of Batman. And Batman in Metropolis would almost take on some of the traits of Superman, where he would be more the superhero and less in the shadows

Sketch: *Showing how their environment shapes them.*

Ed: Yeah, because I originally wanted those two cities to play a major role. I think in the second arc that I do they are going to, but this arc has just been mainly in Washington, trying to take out Luthor.

Sketch: *There's so much going on. It's a huge story*

Ed: Oh, there are just crazy amounts of stuff going on. It's been fun. Superman – I think I've got him, but Batman has been...not a struggle, but it's like when do I play him superhero and when do I play him dark. You have to play him both ways in order to be effective in this book because he is standing next to Superman. In *Detective* I can throw him in shadows all the time. It wouldn't matter. But in this book it's got to be different, because he's



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kicking people left and right and throwing guys.

Sketch: You portray Batman as being nearly as physically powerful looking as Superman. Their physiques are not all that different as you show that they can stand side-by-side. But you're giving Batman that powerful physique without losing the darkness and the mystery of the character.

Ed: I've been heavily influenced by the animated show for both characters. I think they hit it better than I've ever seen. The animated shows – just unbelievable. Batman in there would just waste anybody. Even next to Superman, it's like unbelievable. I mean, I try to consciously draw Superman a little bigger than Batman, but Batman is still a presence. He's intimidating to anybody, and that's how I see him. He's probably like 6'2", 6'3", and an easy 250 lbs.

Sketch: That's one of the great things about the character; having so many different artists take the Batman in so many different directions.

Ed: Oh, yeah. He's one of the coolest characters to play with, definitely. I love spotting blacks on him, because being a fan of the animated show, I just like making Batman completely black with just a sheen on him. It's just so fun. The most gratifying thing is drawing his gloves and his cowl.

Sketch: I love this shot in issue two where you've got Superman and Batman in a face to face confrontation. It's a close-up on the

faces, so simply drawn, but the determination and expression on each of their faces is amazing. You tell so much just in the expression, without any body language, without any action.

Ed: That was a fun scene to draw, and then the boom tube was opening up in the back. That's a lot of fun to draw. I like to draw Batman differently, as far as like his facial structure, than Superman. Bruce Wayne I base on Dracula. I'm not even going to hide it.

Sketch: Really?

Ed: Oh yeah. If you look at that shot in there in that same issue, right before he pulls down the mask to have the conversation as Batman, Bruce Wayne has the widow's peak. A little bit of his ears are pointed. When he opens his mouth, he's got a little tiny bit of fang in there. I even told Dave to make him pale if he could, because I'm thinking this guy only works at night. He's pretty much a vampire, so I'm just going to draw him like that.

Sketch: Well now that you mention it I can see it, but it really didn't strike me when I first read it.

Ed: That's part of the storytelling process, those subtle little things that you may never pick up on. Like I said, some are inside jokes for me. Whenever I can I hide bats inside of his cape, just to make myself laugh. But I think it pushes the character, because subconsciously you pick those things up.

Sketch: Now I'm going to go crazy looking with a magnifying glass.

Ed: I just try to hide bats. Like if his cape is closed, I'll detail the shoulder through cape and it will be like a bat, like a distorted-looking bat.

Sketch: Oh, this is going to take me hours!

Ed: It's things like that that I think just push the character even further. I love doing that with characters.

Sketch: Now, speaking of working with characters, you've worked with some pretty good writers in your career. Not asking you to pick favorites, but what were some of the strengths of some of the writers that you've worked with? Say, Joe Kelly for example. What did you enjoy about working with Joe?

Ed: Joe Kelly can pace a story really good, and he's so funny. I think the best part of working with him is just finding out what he is going to write in the final script. Some of those things in *Deadpool*, he would completely get vibes off my art and just come up with brand new stuff and it was hilarious. He's written some of my favorite stories this year. It's like the whole story they just did it with Martian Manhunter in *JLA*; "The Burning." That one was awesome. I love that story. He just has a really good sense of humor and he has a way with words too. I really liked working with him a lot – really, really talented.

Sketch: You worked with Joe Casey on Mr. Majestic.

Ed: Yeah, that guy is out there, man. He's got some serious imagination

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problems. That Majestic thing was like working on a science project. He'd send me photocopies from textbooks and try to explain wormholes and stuff to me. I'm like, "Dude, this is crazy!" That guy is out there. He's such a nice guy, too, and he's another funny guy—really funny. He can come up with some really funny lines, but yeah, his imagination is just insane.

Sketch: And you just got to draw *Mr. Majestic* again recently for some upcoming covers, right?

Ed: Yeah, which was really, really fun. Here's another subtle thing with Majestic. Instead of having the S-curl he's got two of them, so that it's an "M." Just being able to come in there and say this is why he's different than Superman, and his nose is more sloped, you know.

Sketch: Jeph Loeb. Did you work with him on *Fighting American* first?

Ed: This is really how it happened. I did the *Wolverine '96* annual. It was written by Jeph, but it was scripted by Joe Kelly. It was like one of his first works. It was one of my first works, and Joe came in to clean up Jeph's deadline or something like that. I forgot exactly what it was, but he basically ended scripting the book, and I ended up working with Joe on *Deadpool*. Then after *Deadpool* I went and worked on *Fighting American* with Jeph, and then I worked with Joe Casey at Marvel doing *Cable* and the *Hulk*. And then after that we went and did *Mr. Majestic*. After that, I went back with Jeph to do *Superman*. And then while I'm there doing



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Superman, Joe and Joe even worked on *Superman* too. It's such a weird relationship. It's such a small world between the four of us. It's been really weird.

Sketch: So it's not because other writers won't work with you because you're too difficult?

Ed: I haven't really talked to any other writers. I think I said "hi" to Mark Waid in the Marvel bathroom one time. There have been a couple of other guys I'd love to work with, like Geoff Johns, another great guy. We're going to do something together sometime. I talked to him

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and we'll do something eventually. And Jim Krueger.

Sketch: Speaking of things in the future, you're going to be doing another Superman/Batman arc?

Ed: Yep, and then I'm going to do issue 25 after that...I'll probably end up doing, I think, 14 through whatever that it is. It'll be 6 issues, and then 25. Then I'm pretty sure that I'm going to go do my project *The Lion* with Jim Krueger, and DC is going to publish it. I'm pretty sure. We're looking to do just a hardcover and get it in bookstores and stuff. I want to get it painted, like digitally painted, so it'll be a different project that will be a lot of fun.

Sketch: Is there a Biblical context to this character?

Ed: The story is just basically one guy. It's how he basically goes through questioning and doubting things in his life and his faith, and not even directly. Basically, when he slays the lion at the end it just all comes together, but in the meantime this lion thing is going through all these creatures. I basically went through Revelations and Daniel and came up with these creatures representing all these empires and stuff. It's going to be really, really, really, symbolic. It's going to be a lot of fun, and hopefully we can cram it all into 96 pages and have fun doing it.

Sketch: That sounds like quite a project.

Ed: Yeah, I've had it planned for a while now. It's going to be fun. But

it's one of those things that, because I am an entertainer, I want people to get a message from it that is awesome. But I also want people to be happy with it and have a good time with it.

Ed has entertained us every step of the way so far, and it looks like he's really just getting started. Don't miss the *Superman/Batman*:

Public Enemies hardcover collection in April. It includes a sketchbook section by Ed. Now if you'll excuse me, I've got to go back to counting bats!



More awesome King Kirby Nick Fury, as mentioned by Mighty McGuinness



ARTWORK BY SCOTT McDANIEL,
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Chuck Dixon **A Bucketful of Teeth**

How to Write Comic Book Action

Despite the title of this article it's not by Beau Smith.

I'm gonna explore fistfights, gun battles and cosmic butt-whoopins, and tips on how to put some weight behind your gut punches and spinkicks.

And, it's still not by Beau Smith.

Whenever you read a review of my writing in comics, terms like "action master" and "the maestro of violence" and "the Ayatollah of mayhem" (okay, I made that last one up) are used to refer to me.

Readers are likely get a picture of me springing from bed every morning to wrestle wildcats, and falling to sleep at night to the sound of gun fire in the woods around my remote rural compound. This kind of irks

me, especially when I think I've laid in a darn good romantic subplot or tearjerker or humorous exchange of dialogue. But I'm still the guy who pens a good shoot-'em-up and that's that.

Okay, I'll take the laurels. I do have a framed photo of Sam Peckinpah on my office wall, so there's no denying I like dishing out the wall-to-wall-

bleep-all. So take all those reviews as my bona fides, and let's talk action.

This isn't about how to get action into your stories. I'll go over that for the umpteenth time in an article later. This is actually the nuts and bolts (or fists and daggers) of what I think about when I'm putting together an action scene. The science of comic book action.

First things first, I consider the artist. When it's Scott McDaniel or Jeff Johnson I don't have to do much more than tell them where the fight is happening, who's fighting, and who has to win. Choreograph a fight for Joe Kubert? I wouldn't think of it.

But some guys need to be led by the hand a bit and provided with direction. Or you're likely to get tepid stuff that lies on the page like cold oatmeal. That's when I have to stage the fight in my mind and block it out for the artist.

Now, it's not important to know martial arts when writing a serious fist fight. You should probably have watched a jillion kung fu movies, though. It hurts less than actually learning a form, and you'll see prettier women than the ones who hang out at Tiger Shulman's Karate Institute. You should also do some reading on the subject so you know the difference between a kata and a katana. There's excellent "For Dummies" kinds of books on the subject, and DK has a great visual instructional book. A book called *The Martial Arts Dictionary* would be helpful as well. Also, watch boxing or read about it. It'll give you a lot of terms you can use in art descriptions to sell the artist on what you want.

Think about what goes on in a fight in a real setting. Spittle and blood flies. People get bruised. Stuff gets broken. Clothes get torn (especially when women fight, for some reason). If you're having

superheroes pound one another then buildings collapse and continents sink.

That brings me to collateral damage. You've heard the term in a million movies. Usually delivered as a two-word line from some militaristic buttwad.

WOMAN: YOUR HELLFIRE MISSILES BLEW UP A HOUSE FULL OF PUPPIES!

MILITARISTIC BUTTWAD: COLLATERAL DAMAGE, MA'AM.

Collateral damage is unintended loss of life and property damage. But you intend damage in a comic book, and the more collateral the better.

Master of so many things, Jack Kirby was the undisputed leader in the area of busting things up. And he really utilized his astounding visual memory in showing the massive mess that brawlers create when they go at it. When the Thing would get tossed through a wall by the Hulk you'd see more than a few bricks and some dust; Kirby knew how homes were built and would include broken strips of plaster lathe and masonry and rebar and piping and electrical conduits. In an age where you could show *no* bloodshed in the pages of a comic Kirby's stories were violent in the extreme, because instead of showing his characters getting beaten to bloody pulps he'd show their surroundings being smashed to flinders. A Kirby barfight in *Sgt. Fury* or *Rawhide Kid* had more impact, with its flying furniture and showers of glass and food, than a hundred lame-o fistfights in the contemporary titles at DC.

I mean, when a dude lets go with a machine gun in a crowded room the very atmosphere changes, as anything that's frangible gets chunks blown out of it. People diving for cover break furniture. Clothing is ripped to shreds. Holes appear in walls and

gunpowder dusts the room like fine snow. It's a mess. And you can convince your readership that you've drained the vats dry of red ink up at Quebecor when you've shown not a single entry or exit wound.

Of course, we're talking mainstream comics here. But the same applies to the more adult-oriented fare. You'll do better showing a room re-decorated by an ax murderer than simply graphically showing a sorority party being hacked to bloody bits.

That brings us to setting.

The setting for your action is of paramount importance. It gives your characters props to fight around and can add to tension. Two dudes smacking each other around on a rooftop or inside an abandoned warehouse is dull. And hard to relate to. How many rooftops and abandoned warehouses do you hang out in? It's like the Hollywood cliché of a car chase inside a parking garage. It's done to save money, but what's the point?

Instead, set the action on the median strip of a busy highway in the rain. You've all been there if you've ever had a breakdown or blow-out. The lights and rain add to the atmosphere. The speeding cars add to the danger. The innocent drivers on the road are possible unintended victims for your battling characters.

Fisticuffs in burning buildings, sinking ships, or runaway trucks add a ticking clock of destruction to your action.

Jackie Chan is the best at combining action and setting. Fights on slanted rooftops, fights on top of speeding trains, fights under speeding trains, fights inside of parked cars. Most action scenes Chan films would be dangerous without the combat at all. And props? His usage of a twelve-foot folding ladder in *First Strike* was inspired.



ARTWORK BY SCOTT McDANIEL
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Now, on to my favorite subject; the gunfight.

I love a good gun battle. And the same rules apply that applied above. But you and your artist really should know something about guns if you're gonna write this stuff. Now, nothing outside of a John Woo movie is less realistic than a comic book shoot out. But if you don't do your research then it's gonna look wrong, even to the uninitiated. You artists might want to listen up here, too.

I can't tell you how many times I've had to get on an artist's case about leaving out the shower of empty shell casings that emerge from an automatic weapon when it's rapid fired. Also, that smoke comes from the action of a gun as well as from the end of the barrel.

And you cannot see the trajectory of a bullet. A gun is fired and the bullets appear magically at their impact points, with no thin line connecting the two.

Guns buck. The bigger the gun the more it's gonna jump around in your hand. And the more muzzle flash and air pollution.

Same goes for the more medieval armories like swords, axes, maces, and the rest. A swordfight should take advantage of environment. Also, these weapons are heavy, and it should look like it takes effort to lift and swing them repeatedly. Sparks, blade shards and the like will also fly.

And a properly fired arrow sinks into its unarmored target to the feathers, not just the base of the point.

If you get a chance to handle weapons like these, even replicas being hawked at a convention, take the opportunity.

These rules also apply in more passive action like chases, or characters flying or leaping rooftops and such. Think of the surroundings and how the character impacts on them. A thousand pound monster is gonna leave footprints on lawns and

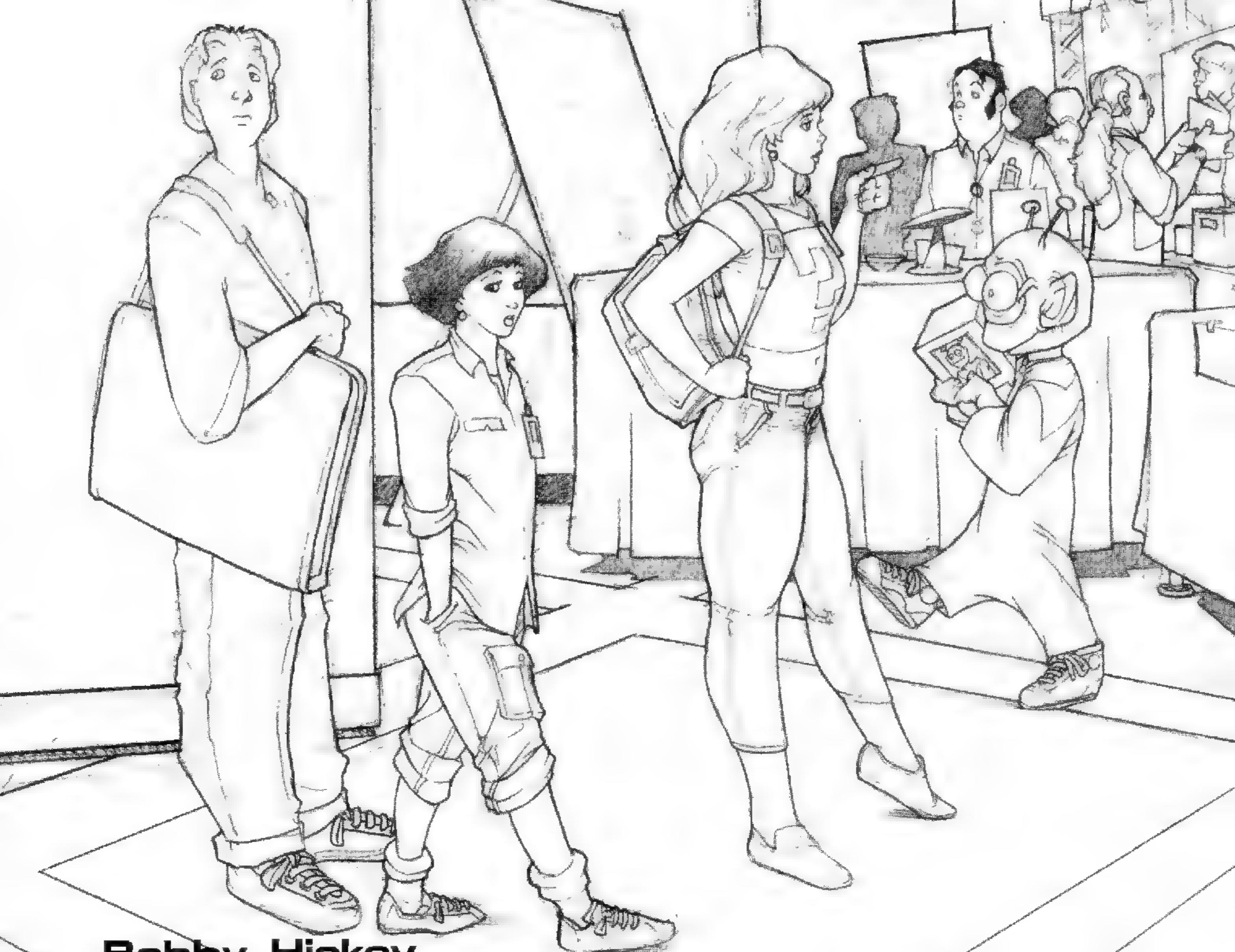
crack floorboards as he gallivants about the neighborhood. Super-fast guys are gonna leave broken windows behind in their sonic booms and whip up debris in their windy wake. A superhero in his secret identity must make a quick exit down a fire escape to strip down to his Kevlar underwear. Rust and paint flakes drop from the escape as he bounds down the landings.

A word on rising action. This is when the level of violence or threat rises as the story goes on. A common error in movies and comics is to open with the best action scene in your movie. You have to close with your most thrilling scene. Each action gag raises the bar for the next one. This increases the tension level as your story proceeds. So, save some for the end.

You've only got a series of static hand-drawn pictures on paper to get across the full oomph of your action. And you have to use every visual tool available to you to engage the reader's attention. Action is the area where a writer must work closest to his penciler in every issue. Characterization and setting and mood and all the rest are established between a writer/artist team early in their collaboration. But the action of the story is something that can never be left to status quo. It has to be continually re-invented with each story to keep your series fresh.

The action scene in a comic is not a throwaway or an interruption of your story. It is integral to the heart of your story, since most comics are about unresolved conflict. Action in comics is not an interruption to your story. It's the hook that draws your readers in, while the heart of your story is what keeps them coming back.

Something to ponder.



Bobby Hickey Conventions as Promotions

This will be a new series of articles about conventions. We will look at what each convention offers: what you should expect from the convention, how to get the most for your investment of setting up at a convention, and how you can benefit the most from your convention experience.

Let's start with the travel.

At the beginning of your convention going experience you'll want to stay close to home. Travel can be expensive, and before you travel across the country to the San Diego convention (unless it's in your backyard) you want to practice your setups, display materials, and how you handle your table.

Which convention to attend? Hmmmm.

Close conventions are important. Here at Blue Line we are lucky to live in the mid-eastern states, where

Chicago and Detroit, with their long running and popular shows, are only five hours away. We used to drive the morning of the show and setup. Previously this was more simple for us, because our setups were basic and easy to do. Now, with Blue Line's growth we have a tremendous amount of supplies and stuff, and it's smarter and easier to setup the day before the show starts when possible.

Even closer, small local conventions are good to attend. Don't be put off by show size, especially when you are just starting out. Smaller shows usually offer inexpensive tables that give you a chance to build a local following for your creative efforts – and this is

something that is very important. By building a local readership and having fans ask for your project, your local store will want to carry copies, and getting your local store involved in carrying your project is certainly something you want to make happen and build upon. So doing a smaller local convention is a smart, low-investment way with a possible high yield to help you start to build that much-needed readership and get exposure. Also, you can start working on your showmanship and how to display your project. Local cons are very important and should play a part of building a convention program.

Wizard magazine and Comics Buyer's Guide offers a listing of cons including a "local" section. On the internet, www.comicbookconventions.com offers a great source of conventions.

Remember, the bigger the show the more it's going to cost to setup. I can't over-emphasize planning to keep your overhead down.

Next issue we'll take a look at your convention setup, display, and more.



CONVENTIONS...

- March 5-7, 2004 MegaCon 2004, Orlando, FL
- March 7, 2004 Saturday's Child Nostalgia Convention Cleveland, OH
- March 13-14, 2004 Jacksonville Comic Book & Toy, Collectible Show Jacksonville, FL
- March 13-14, 2004 Chicago ComicFest Rosemont, IL
- March 14, 2004 Sacramento Comic Book and Collectible Show Sacramento, CA
- March 19-21, 2004 Wizard World Los Angeles Long Beach, CA
- March 20-21, 2004 Toronto AnimeCON/ TransformersCon Toronto, ON - Can.
- March 21, 2004 Buckeye Comic Con Columbus, OH
- April 4, 2004 Capital Associates - Comic, Toy & CCG Show Washington, DC area
- April 16-18, 2004 Atlanta ComiCon Atlanta, GA
- April 25, 2004 Capital Associates - Comic, Toy & CCG Show Washington, DC area
- April 25, 2004 Canton Comic & Sci-Fi Convention Canton, OH
- April 30 - May 2, 2004 WonderCon 2004 San Francisco, CA
- April 30 - May 2, 2004 Pittsburgh Comicon Monroeville, PA
- May 2, 2004 Toronto ComiCON Toronto, ON - Can.
- May 8-9, 2004 The Mighty Mini-Con Syracuse, NY
- May 14-16, 2004 Motor City Comic Con - Spring Edition Novi, MI
- May 21-23, 2004 Wizard World Philly Philadelphia, PA
- May 29-30, 2004 Comic Festival Bristol - England
- June 6, 2004 Capital Associates - Comic, Toy & CCG Show Washington, DC area
- June 6, 2004 Cleveland Comic & Sci-Fi Convention Cleveland, OH
- June 11-13, 2004 Heroes Con 2004 Charlotte, NC
- June 13, 2004 Sacramento Comic Book and Collectible Show Sacramento, CA
- June 27, 2004 3 Rivers Comic Book & Sci-Fi Convention Pittsburgh, PA
- July 2-4, 2004 HEROICON Louisville, KY
- July 11, 2004 Saturday's Child Nostalgia Convention Cleveland, OH
- July 22-25, 2004 Comic-Con International San Diego, CA
- August 1, 2004 Akron-Canton Comic Con Akron, OH
- August 8, 2004 Capital Associates - Comic, Toy & CCG Show Washington, DC area
- August 8, 2004 Buckeye Comic Con Columbus, OH
- August 13-15, 2004 Wizard World Chicago Rosemont, IL
- August 27-29, 2004 Canadian National Comic Book Expo Toronto, ON - Can
- September 3-5, 2004 Big Apple Anime Fest 2004 New York City, NY
- September 3-6, 2004 Dragon*Con Atlanta, GA
- September 5, 2004 Sacramento Comic Book and Collectible Show Sacramento, CA
- September 11-12, 2004 South Florida's Fall Con Pompano Beach, FL
- September 19, 2004 3 Rivers Comic Book & Sci-Fi Convention Pittsburgh, PA
- September 26, 2004 Cleveland Comic & Sci-Fi Convention Cleveland, OH
- October 10, 2004 Capital Associates - Comic, Toy & CCG Show Washington, DC area
- October 10, 2004 Canton Comic & Sci-Fi Convention Canton, OH
- October 16-17, 2004 Motor City Comic Con - Fall Edition Novi, MI
- October 24, 2004 Buckeye Comic Con Columbus, OH
- November 7, 2004 Capital Associates - Comic, Toy & CCG Show Washington, DC area
- November 27-28, 2004 Mid-Ohio-Con Columbus, OH
- December 12, 2004 Capital Associates - Comic, Toy & CCG Show Washington, DC area
- December 12, 2004 Sacramento Comic Book and Collectible Show Sacramento, CA
- September 2-4, 2005 Big Apple Anime Fest 2004 New York City, NY
- September 2-5, 2005 Dragon*Con Atlanta, GA

To find the latest comic book convention check: www.comicbookconventions.com

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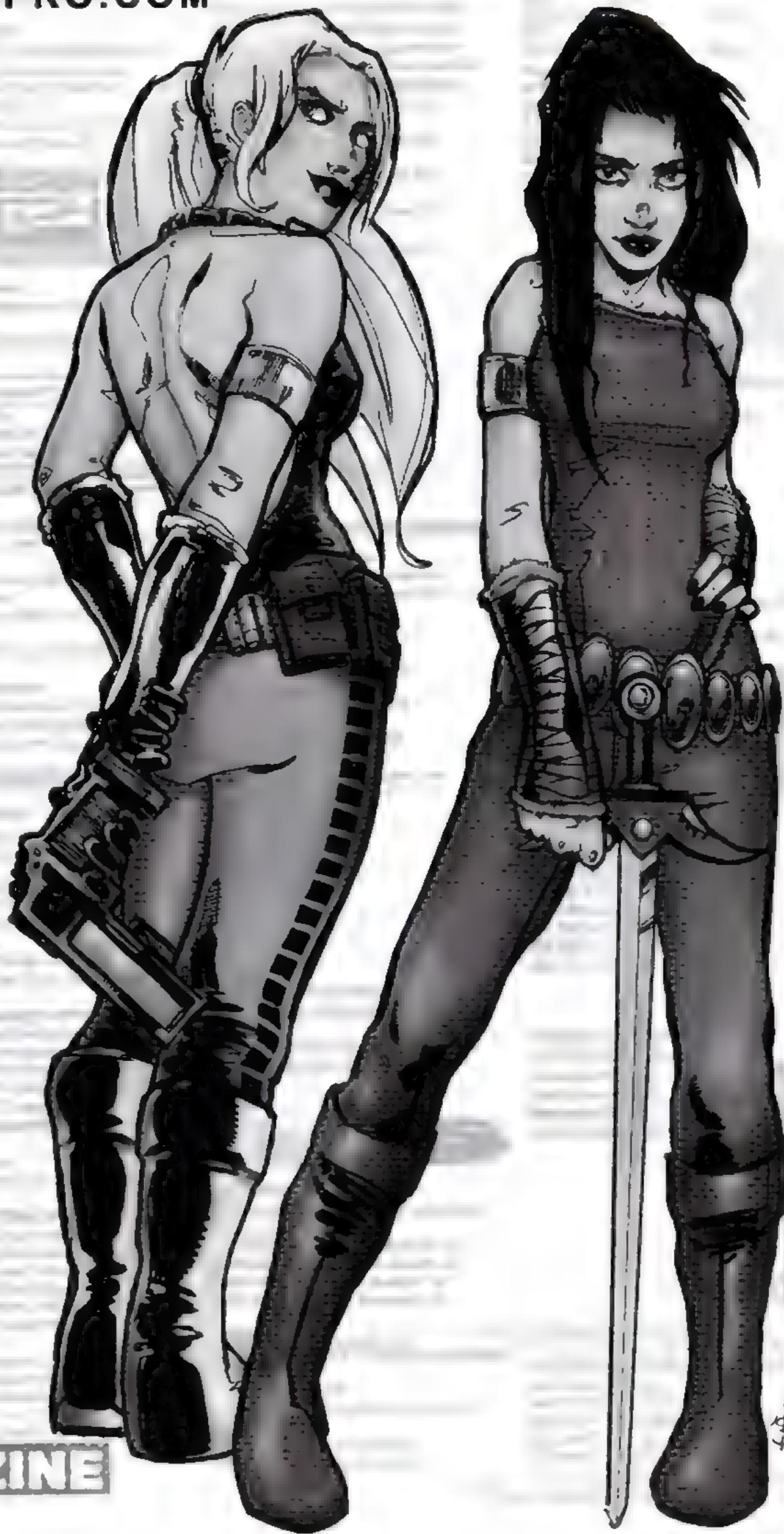
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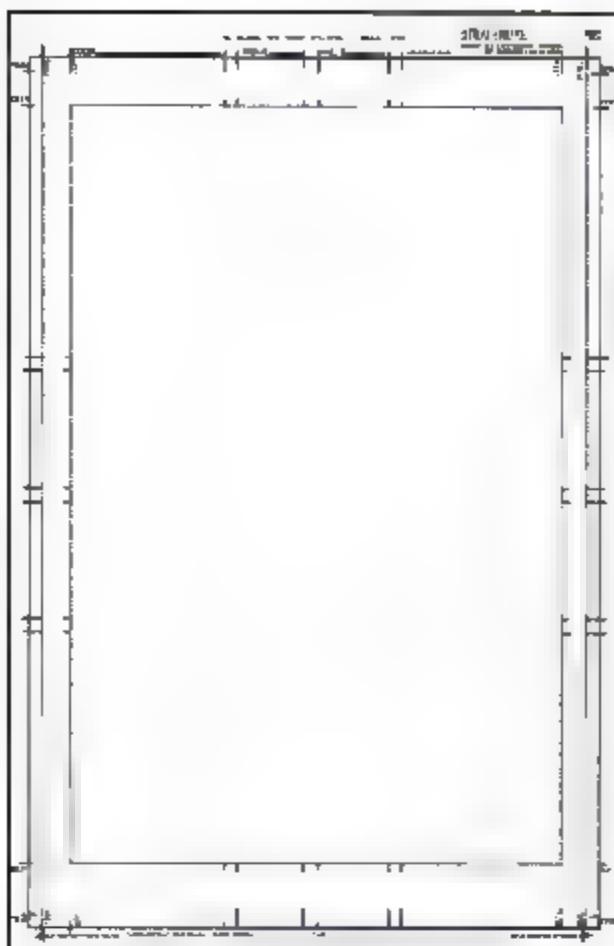
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- **S400 Series (SMOOTH)** surface is a 100% acid free bristol. This Strathmore board is ideal for detailed ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1043 SMOOTH 2-PLY SRP \$19.00

- ITEM# BL1045 SMOOTH 3-PLY SRP \$28.00

- **S400 Series (REGULAR)** toothy surface is a 100% acid free bristol. This Strathmore board works well with pencils, inks, charcoal and pastel.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1044 REGULAR 2-PLY SRP \$19.00

- ITEM# BL1046 REGULAR 3-PLY SRP \$28.00

PREMIERE500(STRATHMORE)

500 Series Full Trim Format

500 series comic book boards is the top of the line for art paper. Strathmore 500 is 100% cotton fiber, Acid free and unsurpassed for fine pen and pencil work.

- **500 Series (SMOOTH)** surface is a 100% cotton fiber acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1047 SMOOTH 2-PLY SRP \$41.00

- ITEM# BL1049 SMOOTH 3-PLY SRP \$57.75

- **500 Series (REGULAR)** toothy surface is a 100% cotton fiber acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1048 REGULAR 2-PLY SRP \$41.00

- ITEM# BL1050 REGULAR 3-PLY SRP \$57.75

PRO COMIC BOOK ART BOARDS

(Full Trim Format)

Blue Line has taken the quality paper that they have used in the "Pro" pages for years and printed a newly designed Full Trim border format in non-photo blue ink.

This offering the artist the quality of Pro pages with an advanced page border.

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics

- ITEM# BL1038 SRP \$15.95

24 pages per pack

11" x 17" 3-ply brite art boards with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area and 1 Cover Sheet with 10 3/4" x 16" non-photo border printed/ bagged.

PRO COMIC BOOK ART BOARDS

(Traditional Format)

Pro Comic Book Boards brite white surface offers a smooth surface to pencils and inking with a brush literally glides across the surface (quill pen not recommended). Pro has offered thousands of artist the opportunity to begin their careers on a pre-printed boards like the professional publisher uses.

Traditional Format has the original 10" x 15" image border with panel markers for a traditional page layout.

Page size is 11" x 17" with a non-photo blue image area of 10" x 15". In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics

- ITEM# BL1001 SRP \$15.95

24 pages per pack

11" x 17" 3-ply brite art boards with a 10" x 15" non-photo image printed and 1 Cover Sheet with 10 3/4" x 16" non-photo image printed/ bagged.

COMIC BOOK BOARDS

(Traditional Format)

Comic Book Boards are specifically laid out with an image area for standard comic book designs. These boards like the other comic book boards offer an area to write the name of the book the artist is drawing, issue number, page number and date. This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist. Just take two comic book boards and then butt the sides together, apply tape down the back of those boards and then the artist is ready to illustrate a double-page drawing. Fast and easy with no cutting.

Use pencil, ink (brush), marker, wash

- ITEM# BL1003 SRP \$12.95

24 pages of Brite Art Index per pack.

11" x 17" pages with a 10" x 15" non-photo image/ bagged

COMIC BOOK COVER SHEETS

These Comic Book Cover Sheets, show a border for your drawing with pre-marked bleeds for trimming with an area for the possible placement for the book's logo and company information clearly marked. This helps to keep all of the important elements of the covers from being covered up when the book logo and company info are placed later. They are 12 pages of 2-ply premium Brite Art Index board that come bagged and feature non-photo blue ink.

- ITEM# BL1007 SRP \$9.95

12 pages per pack

11" x 17" art pages printed with a 10 3/4" x 16" non-photo blue border printed/ bagged

OVER-SIZED COMICBOOK ART BOARDS

(Traditional Format Borders)

Premiere 300 regular (Strathmore)

Over Sized Comic Book Art Boards 12 per pack textured-surface pages (14 x 22) with Traditional Border. Premiere 300 Strathmore Series regular is a 100 lbs paper preprinted with a non-photo blue border that is the trademark of all Blue Line Pro boards. This allows the artist to draw comics the actual size that professionals do. Professionals draw their illustrations larger than they appear in the finished product. This helps minimize mistakes. The main advantage of Strathmore is its 100% acid free feature. This prevents the signs of aging such as yellowing. Premiere 300 Series Comic Book Boards serves as the premiere economic heavyweight paper for the Strathmore series. The regular textured surface offers the artist a chance for textured etchings and is ideal for pencils and charcoal as well as watercolor.

- ITEM#BL1057 SRP \$25.95

12 pages per pack

14" x 22" with a 12" x 19" non-photo blue border

Premiere 300 smooth (Strathmore)

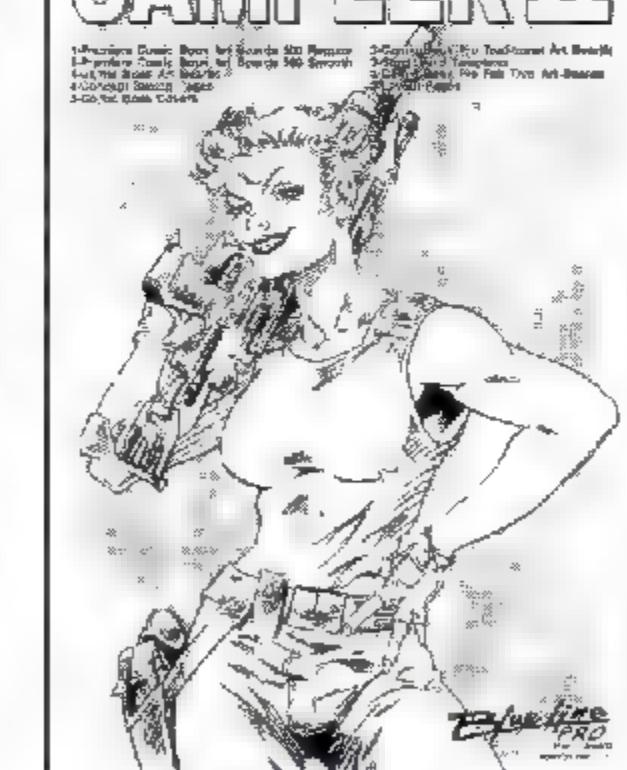
Over Sized Comic Book Art Boards 12 per pack smooth surface pages (14 x 22) with Traditional Border. Premiere 300 Strathmore Series Smooth is a 100lbs paper preprinted with a non-photo blue border that is the trademark of all Blue Line Pro boards. This allows the artist to draw comics the actual size that professionals do. Professionals draw their illustrations larger than they appear in the finished product. This helps minimize mistakes. The main advantage of Strathmore is its 100% acid free feature. This prevents the signs of aging such as yellowing. Premiere 300 Series Comic Book Boards serves as the premiere economic heavyweight paper for the Strathmore series.

- ITEM#BL1058 SRP \$25.95

12 pages per pack

14" x 22" with a 12" x 19" non-photo blue border

SAMPLER II

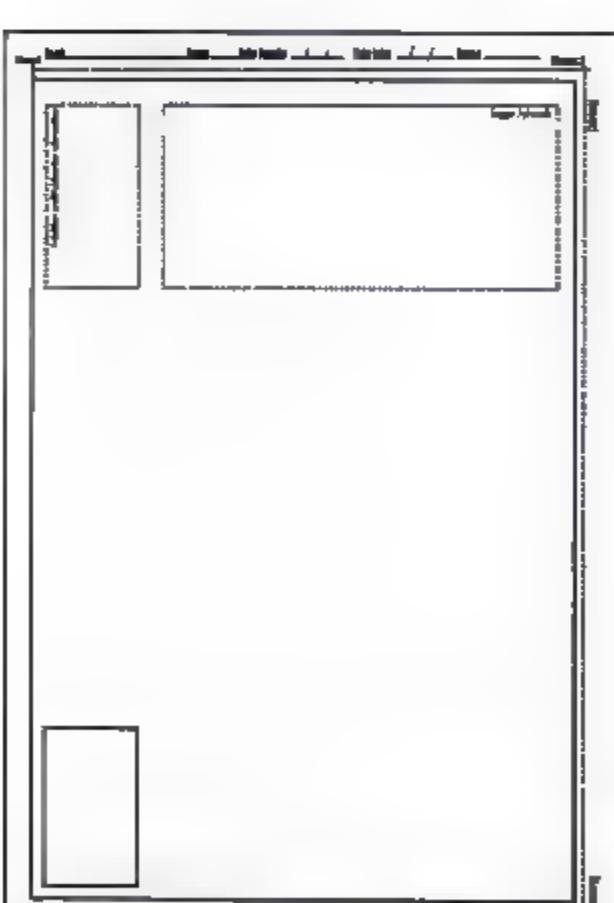


BLUE LINE SAMPLER II

If you haven't tried Blue Line products, here's your chance! The Blue Line Sampler includes 4-Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3-Layout Pages, 3-Pro Comic Book Pages, 3-Storyboard Templates, 3-Full Bleed Pro C.B. Pages. 1-Strathmore 300 smooth, 1-Strathmore 300 regular. All in non-photo blue, of course! That's 25 pages of five different Blue Line products! Check out all Blue Line and Blue Line Pro products in one fell swoop!

- ITEM# BL1040 SRP \$13.95

25 pages of 8 different Blue Line products.



Cover Sheets

**STORYBOARD TEMPLATES**

Animators and Storyboard artist! Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and storytelling.

- ITEM# BL1018 SRP \$13.95

100 sheets of 60 lb 8 1/2 x 14 pages with 3 panels padded with colored cover.

**COMIC STRIP ART BOARDS**

Blue Line Pro COMIC STRIP ART BOARDS offer comic strip illustrators an easy and time saving way to create professional looking comic strips. Printed on Blue Line Pro's Premiere (Strathmore) 300 series smooth with a non-photo blue border. Daily comic strip borders measure 4 1/16" x 13". This offers the illustrator the ability to reduce the original at a 44% reduction to the standard daily strip size. Sunday comic strip borders have two sizes, the first is a large format of 5 3/8" x 11 1/2" and the second format of 3 3/4" x 11 1/2". The Sunday strips are drawn at the size they are published and usually have two rows of panels. Each strip offers basic border formats for four and three panels and Sundays allow for additional rows.

BLP COMIC STRIP ART BOARDS 12 Daily Comic Strips and 2 Sunday Comic Strips

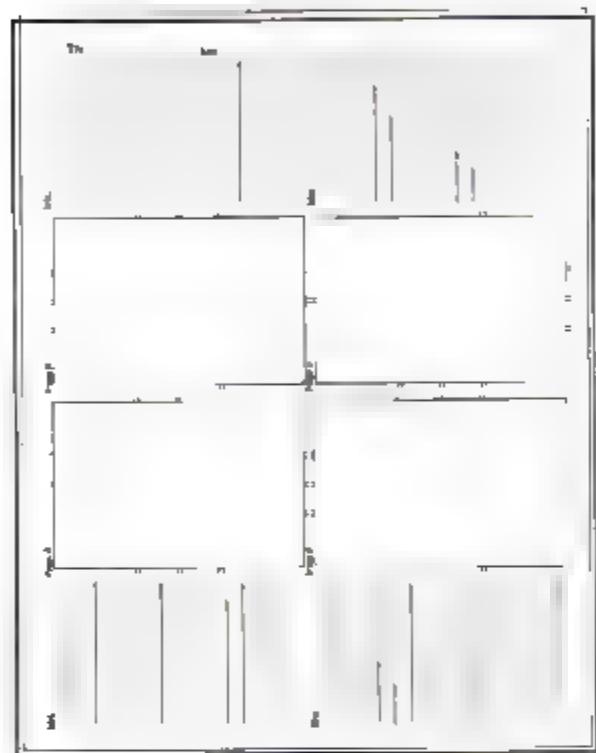
- ITEM # BL1052 SRP #12.95

**CONCEPT SKETCH PAGES**

Record and organize your creative ideas on a convenient, quality art board. Concept Sketch Pages are made from premium index board featuring non-photo blue ink so that the artist can ink his illustrations on a non-repro surface. Concept Sketch Pages offer an image area for an illustrator to draw a character scene or anything. And, it also gives room for written information to be included with the artwork. This is handy when a character is designed for a comic book and you want to include his bio, powers etc., or a Role Playing character you're playing. These pages can easily be hole punched and inserted into a binder. A character template is even included for quick and easy character creations!

- ITEM# BL1004 SRP \$8.95

25 art pages printed in non-photo blue/bagged

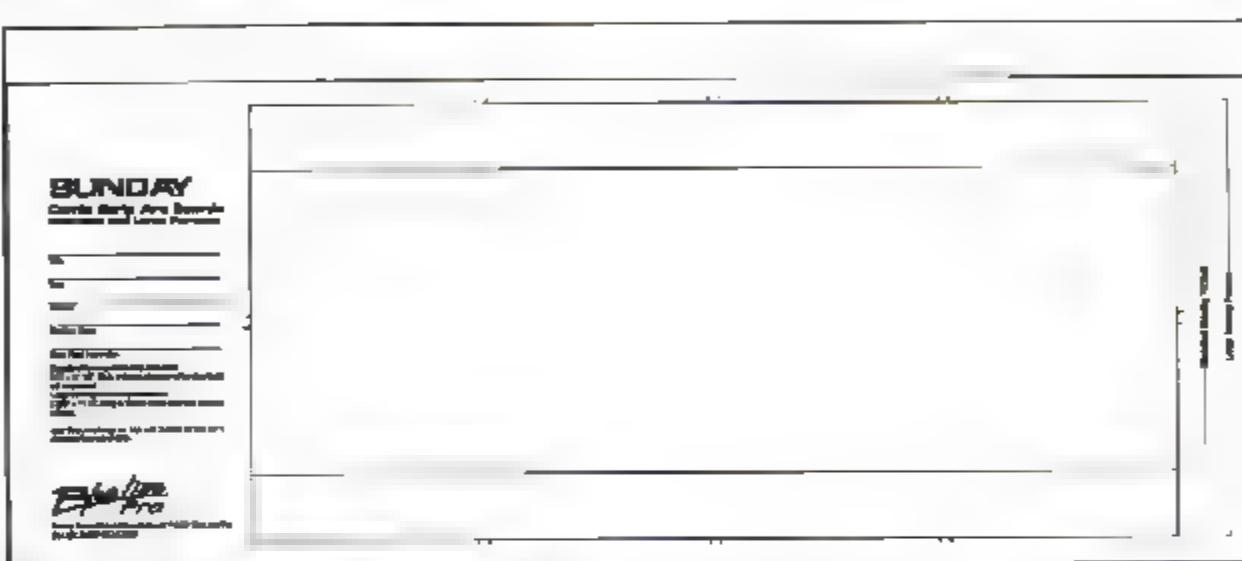
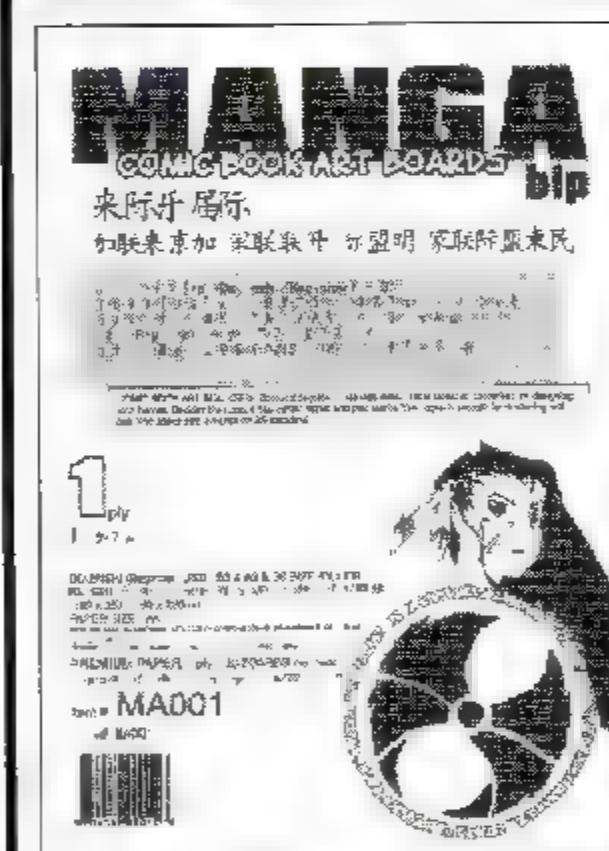
**LAYOUT PAGES**

Comic Book Layout Pages uses premium bond paper and printed in non-photo blue, of course, features markings to layout four thumbnails per sheet to detail your comic book page ideas and room for notations and other information.

Used for story boarding your comic book story. A great tool for artists or writers to work out details for the story along with layouts of pages.

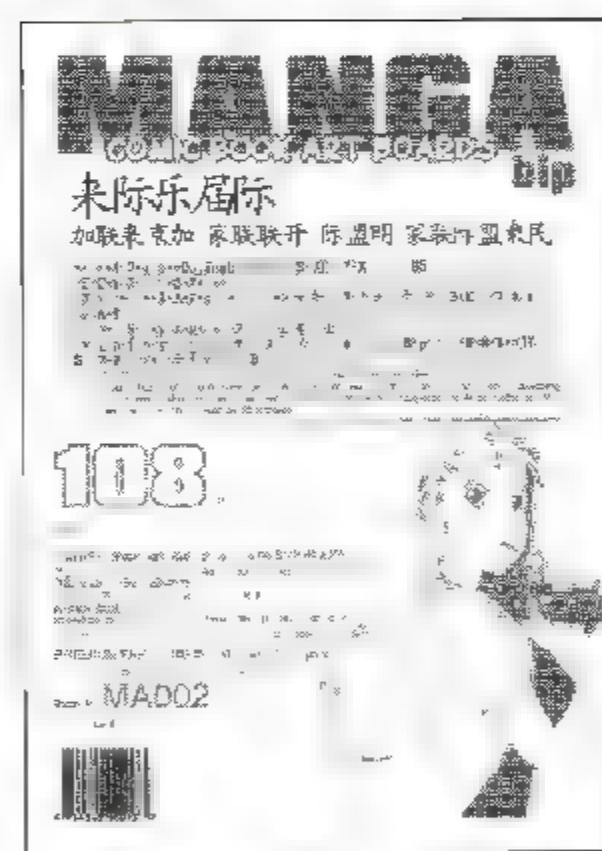
- ITEM# BL1005 SRP \$8.95

30 8 1/2" x 11" pages printed in non-photo blue/bagged.

**MANGA COMIC BOOK ART BOARDS**

MANGA COMIC BOOK ART BOARDS 1 PLY for Dojinshi (Beginner) - B5 size book. The paper size is based on JIS standard B5 SIZE - RULER(182 x 257 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm(8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen.

-Item #MA001 SRP \$6.95



MANGA COMIC BOOK ART BOARDS 108 lb. For Dojinshi (Beginner) - B5 size book. The paper size is based on J.S standard B5 SIZE / RULER(182 x 257 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm(8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen.

-Item #MA002 SRP \$7.95



MANGA COMIC MANUSCRIPT PAPER 1 ply (Beginner) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply DOJINSHI (Beginner) (182 x 257) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm(8 1/4" x 11 3/4")

-Item #MA003 SRP \$5.95

MANGA COMIC BOOK ART BOARDS 1 PLY (Professional) B4 size book. The paper size is based on JIS standard B4 SIZE - RULER PAPER SIZE - B4 / (220 x 310mm 180 x 270mm) PRINTING SIZE 220 x 310mm(10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen.

-Item #MA005 SRP \$8.95

MANGA COMIC BOOK ART BOARDS 108 lb. (Professional) B4 size book. The paper size is based on JIS standard B4 SIZE / RULER PAPER SIZE - B4 / (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm(10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen.

-Item #MA006 SRP \$9.95

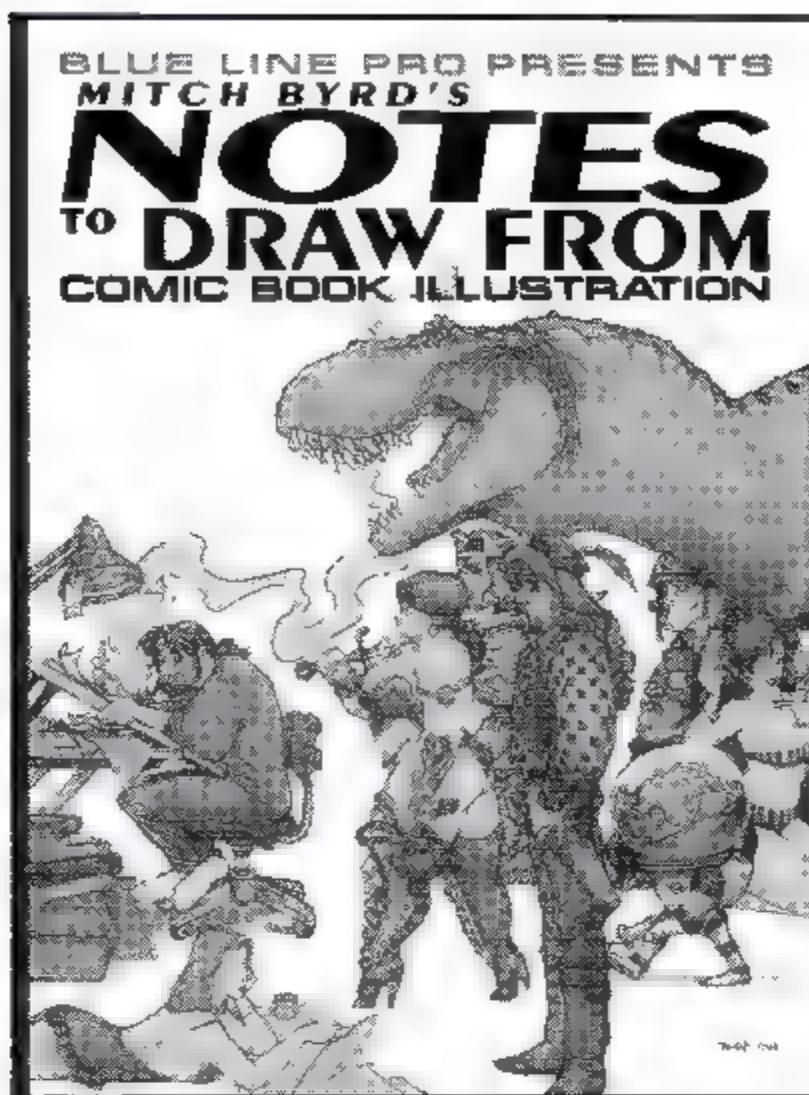
**POCKET SKETCH PAD**

50 pages of heavy illustration board to carry around in your pocket to have ready when you hit with a revolutionary vision. Great for quick sketches and designs. Featuring Blue Line's quality illustration paper. Great for pencilling, inking and washes. 50 pages / 5" x 9 1/2" / padded / two-color cover

- Item # BL1051

SRP \$5.95

BLUE LINE PRO'S "HOW TO" BOOK SERIES



NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION

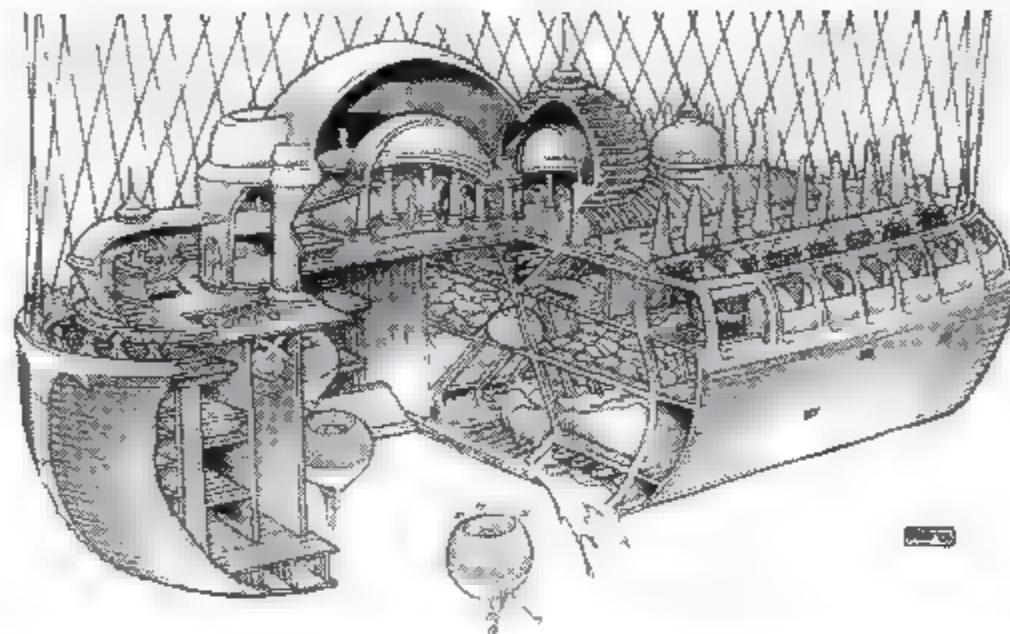
By Mitch Byrd

Mitch Byrd's incredible charming artwork comes to life with this ultimate handbook on illustrating comic concepts. **NOTES TO DRAW FROM: COMIC BOOK ILLUSTRATION** inspired by Byrd's years of professional work and columns in Sketch Magazine, displays the processes and important ideas central to comics such as page layout/composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complimenting step by step visuals that combine to paint a full understanding of comic drawing concepts.

104 pg. full color.

SRP \$15.95

ITEM# BL3010

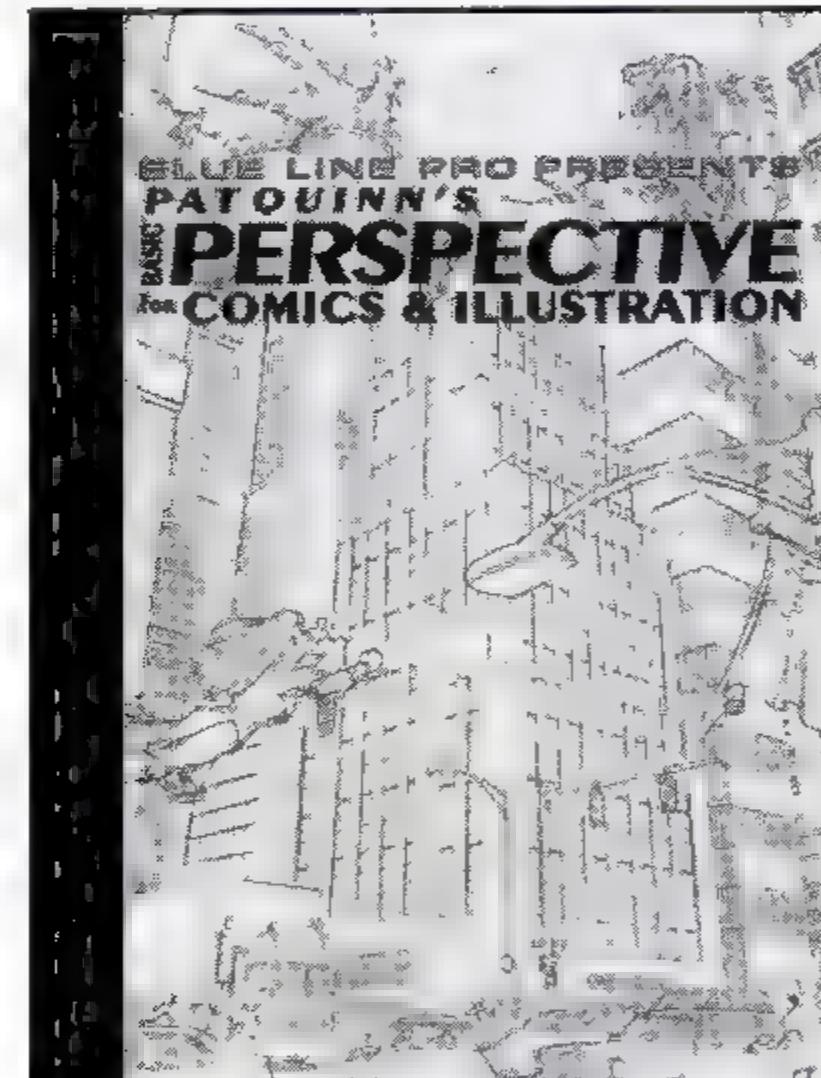
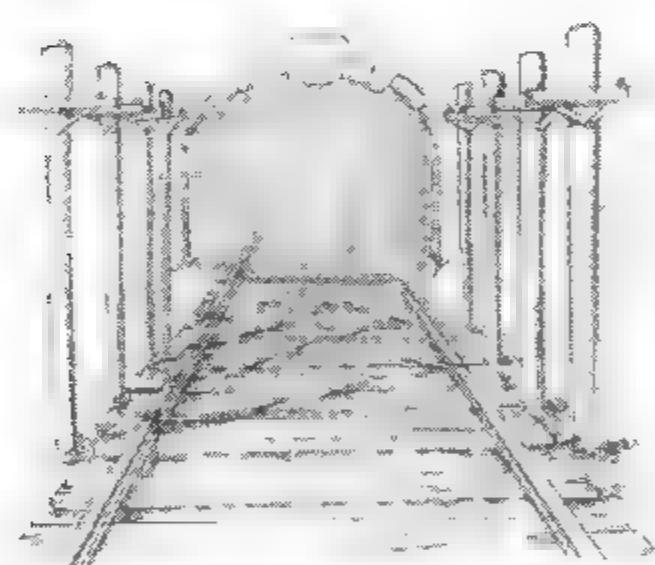


Basic PERSPECTIVE FOR COMICS

By Pat Quinn

The artistic technician Pat Quinn dissects every inch of perspective in comics in the ultimate handbook on creating space on a flat surface, **Basic Perspective For Comics**. With this handbook, the mystery behind the techniques and principles of perceptive will be painstaking revealed and fully broken down with step by step visuals. Simple concepts such as vanishing points and horizon lines will be demonstrated as the basic framework for placing anything in perspective as well as creating time honored dynamic storytelling effects. All this is achieved with complete and precise narratives complemented with hundreds of step by step illustrations that combine to construct a full understanding of perspective in comics.

ITEM# BL3020 48 pg. full color / SRP \$12.95



DIGITAL COLORS FOR COMICS

By Aaron Hübrich

Blue Line Pro presents the first in a series of Blue Line Pro "how to" manual books with everything you would ever need to know about digital coloring, and then some. With 48 square-bound full color pages, digital colorist and Sketch columnist Aaron Hübrich walks us though the process of digitally coloring from start to finish, providing extensive commentaries and broken down step by steps. In addition, Aaron shows that there is more then one way to color a cat by demonstrating alternative pathways for the same effects.

Full Color 8x10 48pg.

SRP \$9.95

ITEM# BL3001

DIGITAL COLORS FOR COMICS plus CD.

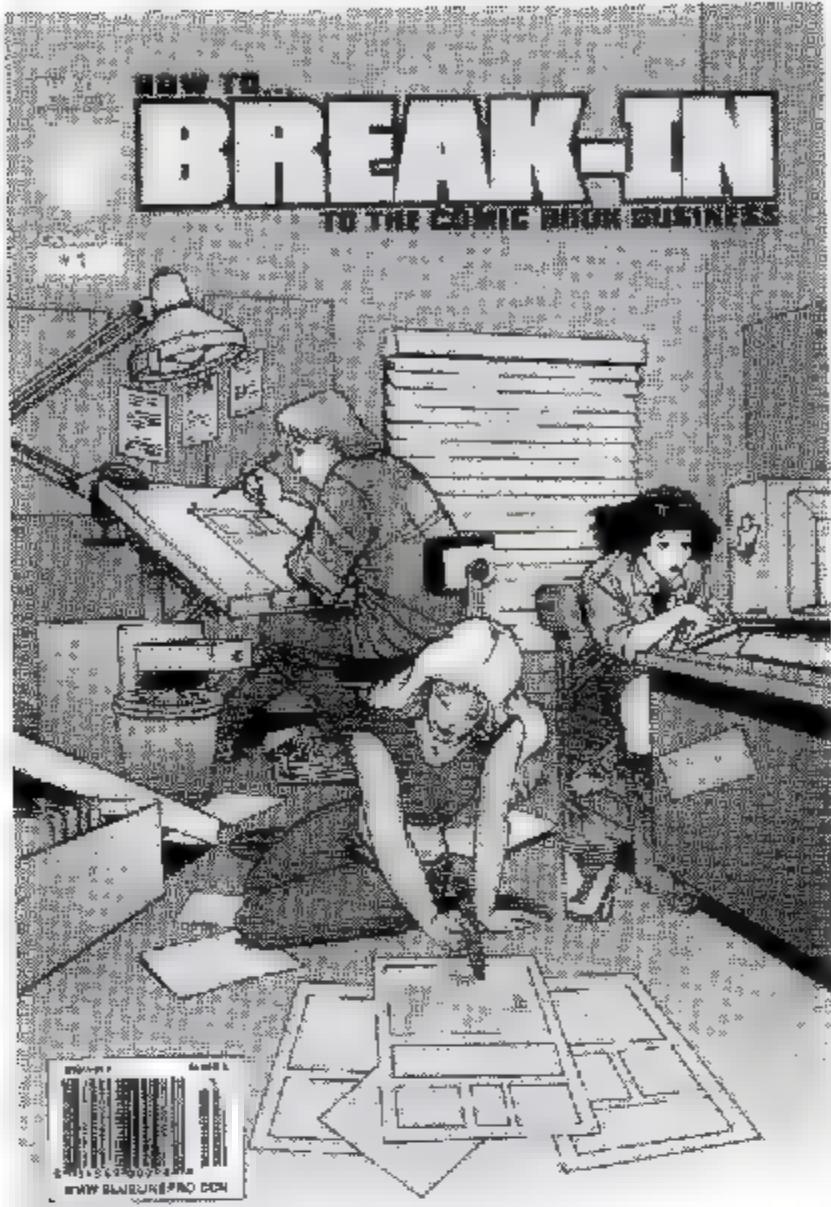
This special edition includes several extra features on one easy to use CD. Includes ready-to-color high resolution line art that corresponds with the lessons taught in the book, exclusive links to the internet for addition information and updates, and much, much more. CD comes sealed on inside back cover. Compatible with PC and Mac.

Full Color 8x10 48pg. with CD.

SRP \$15.95

ITEM# BL3001CD

**HOW TO...
BREAK-IN TO THE COMIC BOOK
BUSINESS**



There's a lot more to getting started in the comics business than writing, drawing and coloring! Learn the dos (and many don'ts) of becoming a professional comic book creator. From the first con visit to self-publishing to guiding the adventures of your favorite character, this book will show you the inside info you need in order to stand out from the crowd and realize your dreams.

• HOW TO... BREAK-IN TO THE COMIC BOOK BUSINESS 6 ISSUES.

- #1 -ITEM# BL3031 \$5.95
- #2 -ITEM# BL3032 \$5.95
- #3 -ITEM# BL3033 \$5.95
- #4 -ITEM# BL3034 \$5.95
- #5 -ITEM# BL3035 \$5.95
- #6 -ITEM# BL3036 \$5.95

CREATE YOUR OWN COMIC BOOK!



Blue Line has developed a simple and inexpensive step by step to create your very first comic book that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic! It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book.

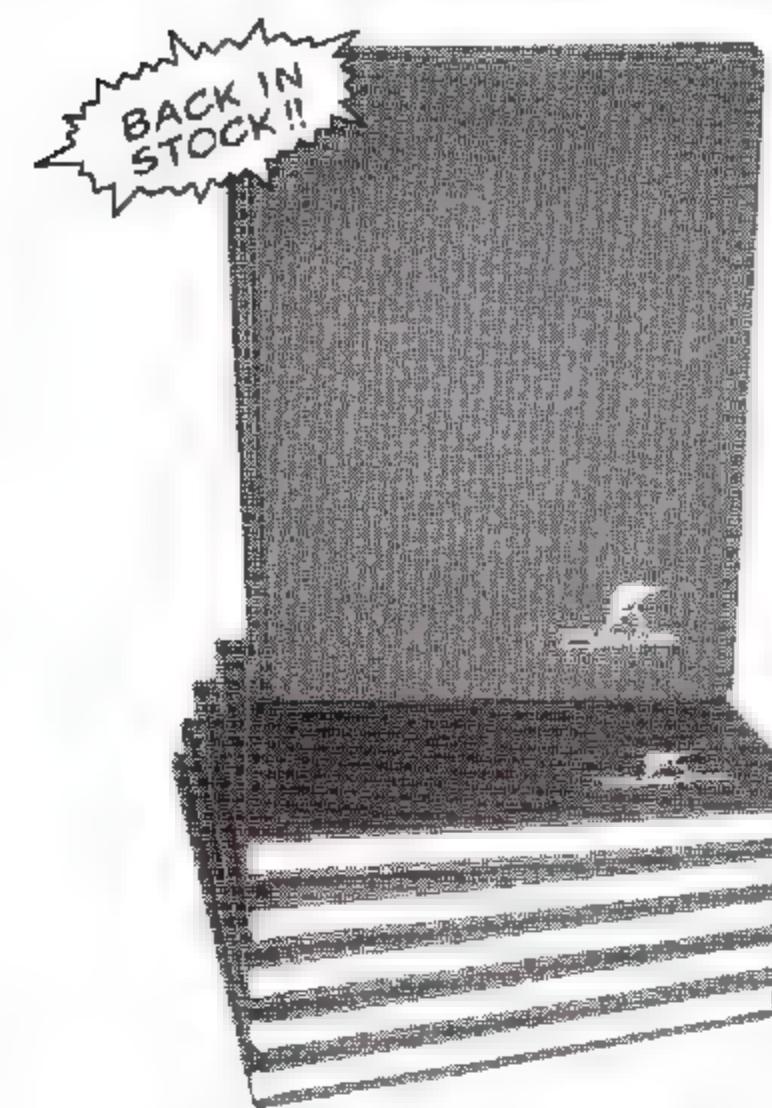
- ITEM# BL1002**
SRP \$21.95
- Box Set. 37 art pages / 24 page b&w instructional comic book / full color die

**PENCILER AND INKER STARTING
SET**



With everything you need to get starting pencil-ing and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro pro art boards and quality art supplies and tools, this set is a sure bet to help your dream become reality. Set contains, 24 sheets of pro comic book pages, 1 8-piece multipurpose compass set (which includes a standard compass, a pencil compass, pencil, eraser, 6" ruler, 45/90 triangle, 60/30 triangle, and a protractor), 1 4-piece geometry set (which includes 5" protractor, 1 12" ruler, 1 large 30/60 triangle, and 1 large 45/90 triangle), 1 large kneaded eraser, 3 non-photo blue pencils, 1 brush (size #1), a 1oz bottle of Higgins black ink, and 1 crow quill #102 inking pen. Sealed in 11x17 Travel Box

ITEM# BL1055
SRP \$38.95



SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb. art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.

SKETCH BOOK

REGULAR (8 1/2" x 11")

This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends. Also a good way to collect artist signatures and sketches at conventions!

- Item #BL1010 / 200 pg. Hard cover book. **SRP \$24.95**

SKETCH BOOK

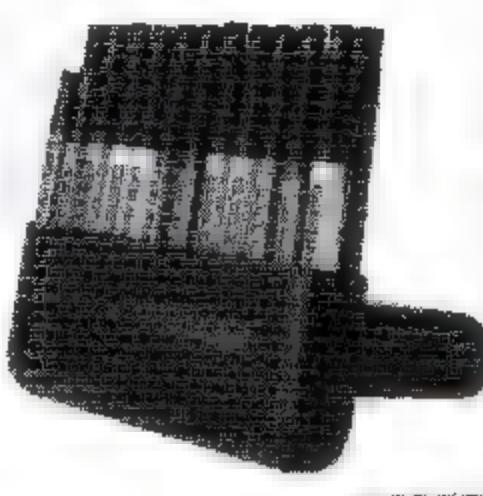
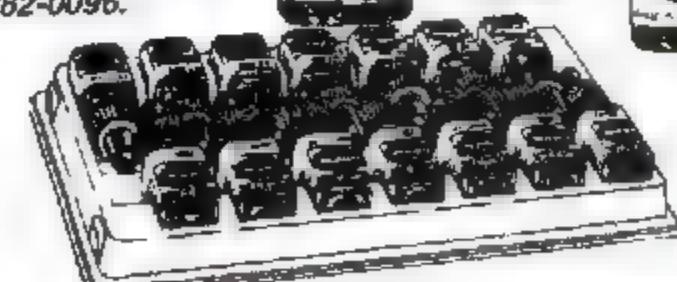
TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages

- Item #BL1011 / 200 pg. Hard cover book. **SRP \$27.95**

DR. MARTIN WATERCOLORS

- Radiant Concentrated Watercolors
- Dr. Martin's
- Extremely concentrated watercolors. Giving great brilliance and radiant tones in illustrations. They may be diluted with water and blend freely. Radiant colors are less transparent than synchronic colors.
- All Sets and Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096.



**PRISMACOLOR MARKERS
AND COLORED PENCILS**

All Sets and Single Colors
Available on-line at www.bluelinepro.com or call 859-282-0096.



**INDIA INK**

- Higgins Black India Ink
A non-clogging ink for lettering pens and brushes. Opaque semi-gloss black finish and waterproof.
-AR-4415 Black Ink (Higgins) 1oz \$3.00

- AR-EF44011 Black Magic Ink (Higgins) 1oz \$3.50
Higgins Waterproof Black Magic Ink is non-corrosive, free-flowing, and non-clogging. Great for use on tracing vellum and other film surfaces.



- Pelikan Drawing Ink
One of the finest drawing ink available. Pelikan ink is great with technical pens, graphic and fine art papers or tracing cloth.
- AR-PE211862 Black India Ink (Pelikan) 1oz \$4.75
- AR-PE211169 Black India Ink (Pelikan) 8oz \$18.75

KOH-I-NOOR RAPIDOGRAPH INK

Rapidograph Ink, Black, opaque ink for drafting film, paper, and tracing cloth. For use with Koh-I-Noor Rapidograph Pens.

- AR-3084-F1 Koh-I-Noor Ink \$3.95

FW WHITE OUT

FW Acrylic Artist Waterproof White Ink 1oz. Great for use with technical pens, brushes, and dip pens.

- AR-FW-011 FW White Acrylic Artist Ink \$5.00

FW BLACK ACRYLIC INK

FW Acrylic Artist Waterproof Black Ink 1 oz. Great for use with technical pens, brushes and dip pens.

- AR-663018 FW Black Acrylic Artist Ink \$5.00

**RAPHAEL KOLINSKY FULL RIGGER BRUSH (SERIES 8826)**

Kolinsky full bellied rigger brushes are great for fine work and lettering.
- AR-SAV25-8826-02 Raphael Size 02 \$17.95
- AR-SAV25-8826-04 Raphael Size 04 \$19.95
- AR-SAV25-8826-06 Raphael Size 06 \$22.95
- AR-SAV25-8826-08 Raphael Size 08 \$35.95
- AR-SAV25-8826-10 Raphael Size 10 \$56.95

RAPHAEL RED SABLE ROUND (SERIES 8424)

Kolinsky red-sable round brushes have a fine point and full belly that are great for long thin lines.
- AR-SAV25-8424-3/0 Size 3/0 \$7.95
- AR-SAV25-8424-2/0 Size 2/0 \$8.95
- AR-SAV25-8424-0 Size 0 \$8.95
- AR-SAV25-8424-01 Size 01 \$9.95
- AR-SAV25-8424-02 Size 02 \$10.95
- AR-SAV25-8424-03 Size 03 \$11.95
- AR-SAV25-8424-04 Size 04 \$15.95
- AR-SAV25-8424-05 Size 05 \$19.95
- AR-SAV25-8424-06 Size 06 \$24.95
- AR-SAV25-8424-07 Size 07 \$27.95
- AR-SAV25-8424-08 Size 08 \$29.95
- AR-SAV25-8424-09 Size 09 \$33.95
- AR-SAV25-8424-10 Size 10 \$44.95
- AR-SAV25-8424-12 Size 12 \$64.95

RAPHAEL PURE KOLINSKY ROUNDS (SERIES 8404)

Pure Kolinsky round brushes are the Raphael's flagship brushes. With a fine point and full belly, this brush will hold a high paint load. These brushes have an orange tip handle Recommended by Tom Lynch.
- AR-SAV25-8404-6/0 Size 6/0 \$15.95
- AR-SAV25-8404-5/0 Size 5/0 \$15.95
- AR-SAV25-8404-4/0 Size 4/0 \$15.95
- AR-SAV25-8404-3/0 Size 3/0 \$15.95
- AR-SAV25-8404-2/0 Size 2/0 \$16.95
- AR-SAV25-8404-0 Size 0 \$17.95
- AR-SAV25-8404-01 Size 01 \$20.95
- AR-SAV25-8404-02 Size 02 \$24.95
- AR-SAV25-8404-03 Size 03 \$30.95
- AR-SAV25-8404-04 Size 04 \$37.95
- AR-SAV25-8404-0 Size 05 \$54.95
- AR-SAV25-8404-06 Size 06 \$68.95

RAPHAEL KAERELL ROUNDS (SERIES 8394)

Synthetic Kaerell fine tip water media brushes have a soft, fine natural hair feel, yet are more economically priced.
- AR-SAV25-8394-3/0 Size 3/0 \$5.95
- AR-SAV25-8394-2/0 Size 2/0 \$6.50
- AR-SAV25-8394-0 Size 0 \$6.95
- AR-SAV25-8394-01 Size 01 \$6.95
- AR-SAV25-8394-02 Size 02 \$6.95
- AR-SAV25-8394-03 Size 03 \$7.95
- AR-SAV25-8394-04 Size 04 \$8.50
- AR-SAV25-8394-05 Size 05 \$9.95
- AR-SAV25-8394-06 Size 06 \$9.95
- AR-SAV25-8394-07 Size 07 \$12.95
- AR-SAV25-8394-08 Size 08 \$13.95
- AR-SAV25-8394-10 Size 10 \$14.95
- AR-SAV25-8394-12 Size 12 \$19.95

**SPEEDBALL ACRYLIC INKS**

SPEEDBALL BLACK INK
Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic. 12 ml jars.
-AR-938718 Black \$2.25

SPEEDBALL WHITE INK
Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic. 12 ml jars.
-AR-937045 White \$2.25

**BRUSHES****WINSOR/NEWTON SERIES 7**

• Winsor & Newton Series 7
Made with Kolinsky sable with traditional black handle. Great brush.
- AR-5007001 Winsor & Newton Series 7 Size #1 \$18.95
- AR-5007002 Winsor & Newton Series 7 Size #2 \$22.95
- AR-5007003 Winsor & Newton Series 7 Size #3 \$36.75

ROUND BRUSHES

Made with natural Sable with excellent edges and points for precise strokes

- AR-NB-38-0 Round Brush Size #0 \$3.00
- AR-NB-38-1 Round Brush Size #1 \$3.25
- AR-NB-38-2 Round Brush Size #2 \$3.95
- AR-056009016 Round Brush Size #3 \$3.95

PENCILS & QUILL PENS**NON-PHOTO BLUE PENCIL**

Makes marks not appear when artwork is reproduced. Very useful.
- AR-761-5 Non-photo Blue Pencil \$6.00

**QUILL INKING PEN**

Quill Pens offers super-fine flexible point

- AR-H9432 Quill Inking Pen #102 (Tip & Holder) \$3.25
- AR-H9402 12 Crow Quill #102 Tips (Inking Pen Nibs only) \$13.95

**MAGIC-RUB ERASER**

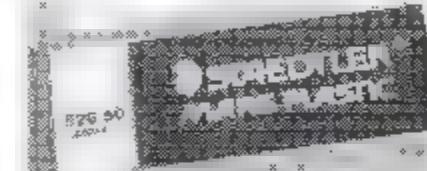
Eraser especially developed for sensitive surfaces, will not mark or smudge

- AR-1954FC-1 Magic-Rub Eraser Large \$1.15

**PENTEL CLIC**

Pen style holder, retract as needed

- AR-ZE-21C Pentel Clic Eraser/Holder \$1.95
- AR-ZER-2 Pentel Refill Erasers \$1.75

**MARS PLASTIC ERASER**

- AR-STD526-50 \$1.00

**ALVIN PENSTIX DRAWING/SKETCHING MARKERS**

Offers maximum India drawing ink like density. Black waterproof permanent ink

- AR-3013-EEF 0.3mm \$1.55
- AR-3017-F 0.7mm \$1.55
- AR-4015-EF 0.5mm \$1.55

PENTRIX SET

Includes all 3 Pentrix Sizes

- AR-4033 .3mm, 7mm, 5mm \$4.45

ALVIN DRAWING PEN/MARKERS**Tech-Liner Super Point Drawing Pen/Markers**

Permanent waterproof ink that dries instantly. Nibs set in stainless steel sleeves for protection

- AR-XSDK-BR-49 Black \$3.00
- Sakura Pigma Micron Available in six point sizes
Waterproof, chemical proof and fade resistant and will not smear or feather when dry

- AR-XSK005-49 20mm, black \$2.95
- AR-XSK01-49 25mm, black \$2.95
- AR-XSK02-49 30mm, black \$2.95
- AR-XSK03-49 35mm, black \$2.95
- AR-XSK05-49 45mm, black \$2.95
- AR-XSK08-49 50mm, black \$2.95
- AR-30081 3-pk 25, 35, 45 \$8.00
- AR-30062 All sizes, black \$16.00

Tech-Liner Super Point Drawing Pen/Markers Sets

- AR-TLP5 set of 5 All above \$9.50
- AR-TLP3 set-3 (1, 3, 5mm) \$5.75

KOH-I-NOOR RAPIDOGRAPH PENS

Rapidograph Pens are made of impact and chemical-resistant components for drawing and specialty inks. Good balance and self-polishing stainless steel points. (Tech Pens)

- AR-3165-06/0 Size 6x0 (13mm) \$27.00
- AR-3165-04/0 Size 4x0 (18mm) \$27.00
- AR-3165-03/0 TSize 3x0 (25mm) \$22.00
- AR-3165-02/0 Size 2x0 (3mm) \$22.00
- AR-3165-01/0 Size #0 (35mm) \$22.00
- AR-3165-01 Size #1 (5mm) \$22.00
- AR-3165-02 Size #2 (6mm) \$22.00
- AR-3165-03 Size #3 (8mm) \$22.00
- AR-3165-04 Size #4 (1mm) \$22.00
- AR-3165-06 Size #6 (14mm) \$22.00
- AR-3165-07 Size #7 (2mm) \$22.00

**FABER-CASTELL 4 PEN SET**

Set includes 4 nibs S, F, M, and brush
- AR-FC167100 SRP \$9.00

**FABER-CASTELL 4 PEN SET**

Set includes 4 nibs S, F, M, and brush
- AR-FC167100 SRP \$9.00

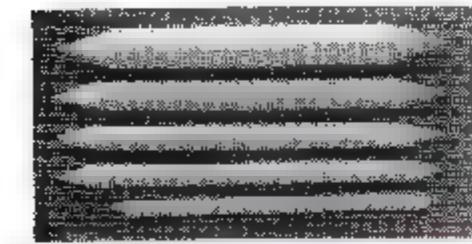
MECHANICAL PENCIL

Mechanical Pencil is precision made w/button lead release and light aluminum barrel

- Mechanical Pencil 2mm. \$6.95
- AR-BP10C
- 12-Pencil Leads- 2mm. HB \$10.50
- AR-BP2375-HB
- 12-Pencil Leads- 2mm. 2H \$10.50
- AR-BP2375-2H



- Sandpaper Pointer
ideal for pointing pencils, leads, charcoal and crayons by hand
- AR-3435-1 Sandpaper Pointer \$9.95



- Blending Stumps
Soft paper felt with double pointed ends used for blending charcoal, pastels, etc. Use sandpaper to re-point.

- AR-TB11-1 1/4" x 5 1/4" \$5.50
- AR-TB12-1 5/16" x 6" \$7.75
- AR-TB13-1 13/32" x 6" \$1.00
- AR-TB14-1 15/32" x 6" \$1.25
- AR-TB17-1 5/8" x 6" \$1.50



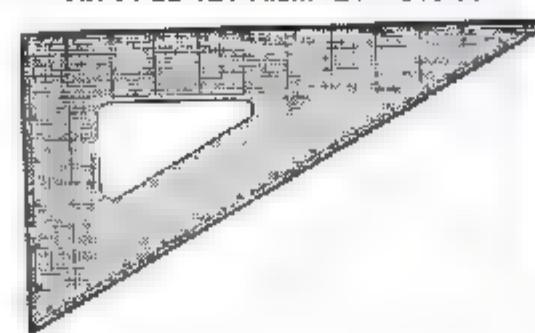
- Mechanical Pencil Sharpener
Provides professional point for standard leads
- AR-BP14C Pencil Sharpener (Mech Pencil) \$10.75



- WORKABLE FIXATIF (Krylon)

Provides lasting protection Prevents smudging, dusting and wrinkling

- AR-KR1306 \$6.95

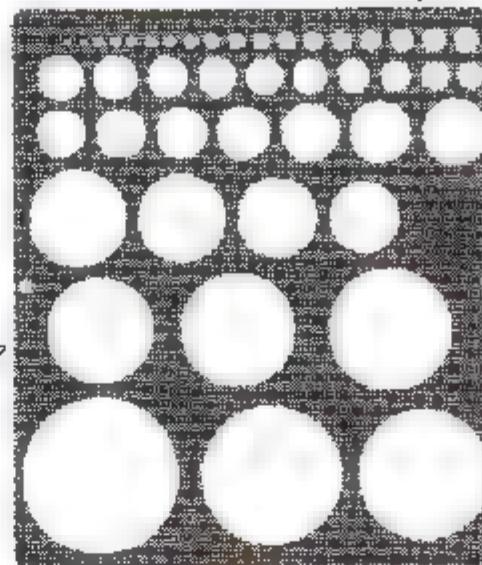
**T-SQUARES**

• Plastic T-squares offering flexible plastic with both metric and standard measurements

- AR-HX02 Plastic 12" \$3.95
- AR-NBA18 Plastic 18" \$7.95
- AR-NBA24 Plastic 24" \$10.95

• Aluminum T-squares offering hard tempered aluminum blade riveted to a rugged plastic head

- AR-FR63-112 Alum 12" \$10.95
- AR-FR63-118 Alum 18" \$12.95
- AR-FR63-124 Alum 24" \$13.95



- ARHLX01330-01330 Set

\$16.95

CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES**• Circle Templates**

Metric and standard. Risers for smear-free drawing. (Great for Inkers)

• Large Circles

- AR-13001 \$7.95

• Extra Large Circles

- AR-13011 \$6.95

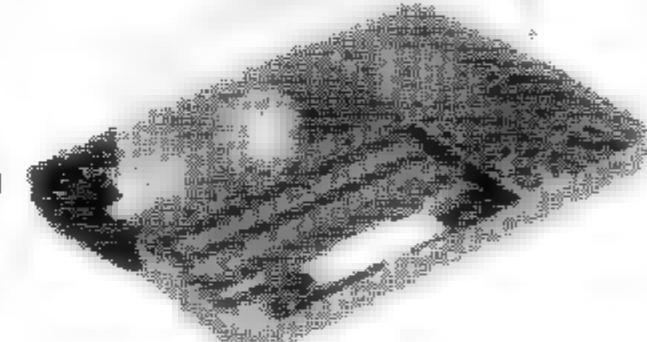
**• POCKET PORTFOLIO**

- AR-FL419WH Pocket Portfolio 14x20 \$10.50

STORAGE BOXES**• Sketch Pac 2-sided safe**

storage box 12 3/8" x 4 1/2" x 1 3/4"

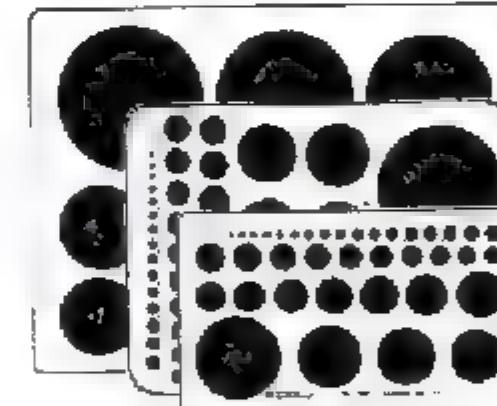
- AR-6880AB \$12.95

**• French Curves (Inking Edge)**

- AR-9000 Set \$6.95

• Ellipse Temps.

- AR-PK12691 \$12.00

**• Circle Templates Set of 3**

This set of 3 templates provides ninety eight different circles and edge scales in 50th 16th and 10th as well as mm and centering lines. Sizes ranging from 1/32 inches to 3 1/2 inches.

- ITEM #AR-TD404 SRP \$17.95

• Ellipse Tempate

- AR PK12691

\$12.00

**• Tracing Paper**

The 504 Tracing Paper has excellent transparency and tooth. It is used for rough sketches and overlays. Fine surface is ideal for pencil, markers and inks.

- AR-HUN-243-123 (9"x12")

50 Sheets \$4.95

- AR-HUN-243-131 (11"x14")

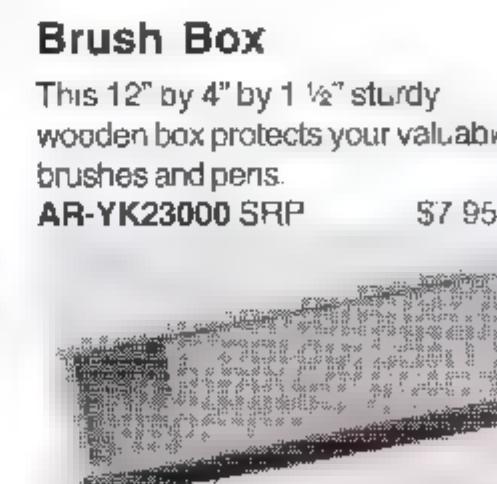
50 Sheets \$6.95

- AR-HUN-243-143 (14"x17")

50 Sheets \$9.95

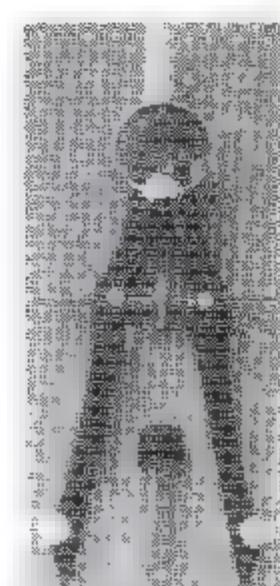
- AR-HUN0243-163 (19"x24")

50 Sheets \$17.95

**Brush Box**

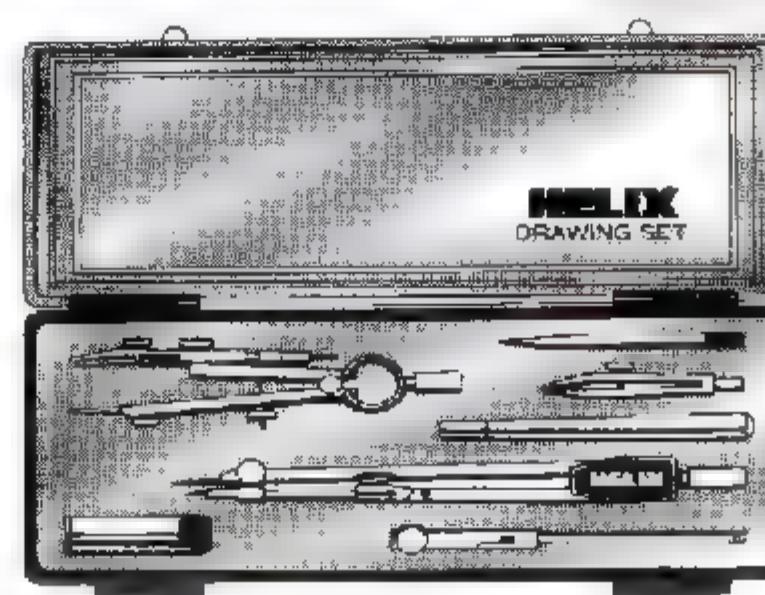
This 12" by 4" by 1 1/2" sturdy wooden box protects your valuable brushes and pens.

- AR-YK23000 SRP \$7.95

**• 5" Bow Compass & Divider**

An all metal construction compass with replaceable needle and lead. Makes accurate 8" diameter circles. Extra pivot point for use as a divider

- AR-4945' Bow Compass \$4.95

**DRAFTSMAN BRUSH**

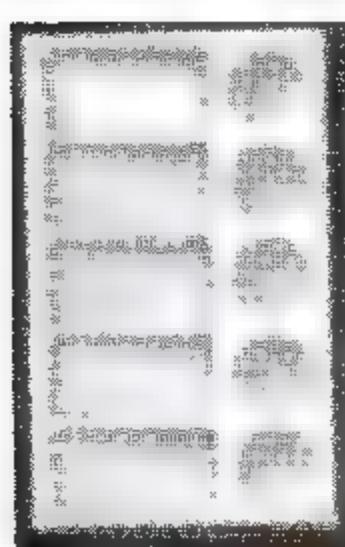
Removes shavings from paper Cleaning without fear of smudging.

- Draftsman Brush (cleaning paper)
- AR-FT5391 \$6.00

**XACTO KNIFE**

Rubberized barrel. Rear-release mechanism with safety cap.

- Xacto Knife
- AR-XA3626 \$5.25
- Xacto Refill Blades #1
- AR-OLKB \$6.50

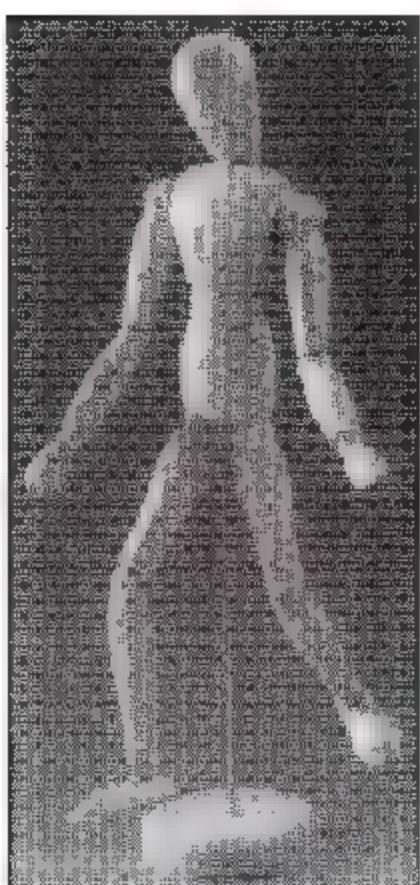
**• Palette Tray**

7" by 5" plastic tray works excellent for holding inks
AR-CW161 SRP \$1.95

**RUBBER CEMENT**

Contact adhesive for paste-up and other graphic art uses.

- Rubber Cement 4oz.
- AR-BT138 \$3.50
- Rubber Cement Quart
- AR-BT102 \$13.25
- Rubber Cement Thinner Pint
- AR-BT201 \$8.50
- Rubber Cement Pick-Up (eraser)
- AR-BT700 \$1.50



Wooden Mannequins

Great for modeling proportions and poses at any angle. Made from carved hardwood
- AR-CLY9037 6" Male
 SRP \$12.95

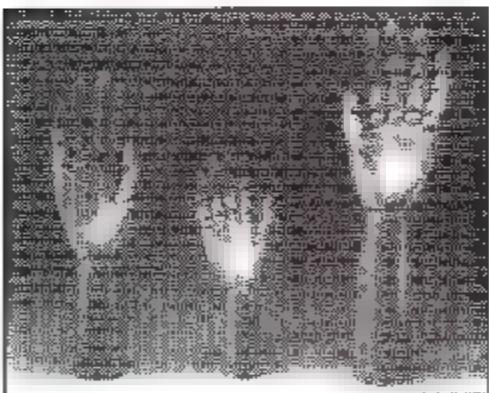
- AR-CLY9036 6" Female
 SRP \$12.95

- AR-CLY9020 12" Male
 SRP \$19.95

- AR-CLY9019 12" Female
 SRP \$19.95

- AR-CLY9042 20" Male
 SRP \$29.95

• 12" Unisex Wooden Mannequin
 Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood 12" in height.
- AR-CW201 12" Model **SRP \$19.95**



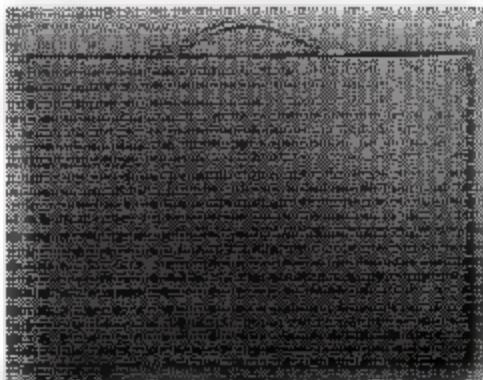
• Hand Mannequins
 Life-like hardwood hand mannequins are fully articulated. Comes in three sizes male, female and child
- AR-HM3 14" Male Hand **SRP \$49.95**
- AR-HM4 12" Female Hand **SRP \$46.95**
- AR-HM5 9" Child Hand **SRP \$42.95**



• 12" Horse Wooden Manikin
- AR033090410
SRP \$99.00



• 12" Lizard Wooden Mannequin
- AR056090440
SRP \$17.99



• PRESENTATION CASES (PORTFOLIO)

Spine mounted handle allows pages to hang properly to avoid wrinkling. Features 1" black superior quality rings (Does not snag pages). Includes 10 archival pages (#ZK)

- AR-S1-2171 17" x 14"
 SRP \$68.95

- AR-S1-2241 24" x 18"
 SRP \$110.50

Refill Pages for Presentation Case
- AR-ZX17 17" x 14" 10 pack
 SRP \$23.95

- AR-ZX24 24" x 18" 10 pack
 SRP \$45.95

• LIGHTWEIGHT SKETCH BOARDS

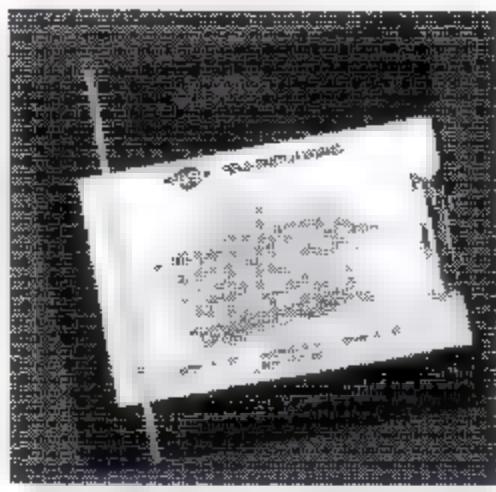
Made of strong, tempered masonite with cutout carry handle. Metal clips and rubber band (included) hold paper securely in place

- AR-SB1819 18 1/2" X 19 1/2"

SRP \$9.95

- AR-SB2326 23 1/2" X 26"

SRP \$12.95



• DISPLAY PORTFOLIOS ARTFOLIOS

24 pages of acid, pvc, and lignen safe art sleeves. Archival Safe

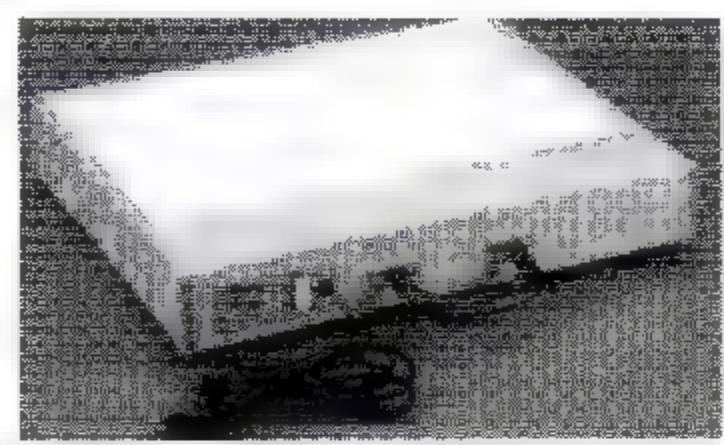
- AR-JA1212 Artfolio Book 11 x 17 w/ 24 shts **SRP \$15.95**

(Holds Blue Line Comic Book Art Boards)

- AR-JA 1214 Artfolio book 14 x 17 w/ 24 shts **SRP \$25.95**

(Holds most oversized art boards)

- AR-JA 128 Artolio book 8 1/2 x 11 w/ 24 shts **SRP \$7.50**



Satin-Glow Lightboxes

Great for transferring drawings onto art boards.

- AR-LB1218 12" x 18" **\$205.00**

- AR-LB1620 16" x 20" **\$325.00**

- AR-LB1824 18" x 24" **\$485.00**



Blue Line Pro"tects" Mylar Sleeves and Backing Boards for Original Artwork Protection.

MYLAR SLEEVE Fits Standard Comic Book Art Boards (11 x 17)

MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL. (Standard C.B. Board)

• MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL. (Standard C.B. Board)

AR-EG1218R-1 **\$3.02**

• 10 Pack - **AR-EG1218R-10** **\$24.20**

• 50 Pack **AR-EG1218R-50** **\$96.50**

• 10 Sets - MYLAR SLEEVE & BACKING BOARD **AR-EG1218S-10** **\$35.90**

STANDARD Backing Board (Standard C.B. Boards) (11 x 17)

BACKING BOARD FOR AR-EG1218R 24 MIL (fits 12 1/2 X 18 1/2)
 (Standard C.B. Board)

• BACKING **AR-EG1218HB-1** **\$1.00**

• 10 Pack **AR-EG1218HB-10** **\$8.00**

• 50 Pack **AR-EG1218HB-50** **\$32.00**

MYLAR SLEEVE Fits Double Page Comic Book Art Boards (17 x 22)

MYLAR SLEEVE (18 1/2 X 24 1/2) 4 MIL. (Double page C.B. Board spread)

• MYLAR SLEEVE

AR-EG1824R-1 **\$6.00**

• 10 pack **AR-EG1824R-10** **\$48.00**

• 50 pack - MYLAR **AR-EG1824R-50** **\$192.00**

• 10 Sets - MYLAR SLEEVE & BACKING BOARD **42 MIL.** **AR-EG1824S-10** **\$64.60**

STANDARD Backing Board (Double page C.B. Board spread)

• BACKING BOARD FOR **AR-EG1824HB-1** **\$1.70**

• 10 pack **AR-EG1824HB-10** **\$13.60**

• 50 pack **AR-EG1824HB-50** **\$54.50**

Go to www.bluelinepro.com for more sizes, information and pricing.

• TIRANOSAURUS REX MANIKIN 30" high

AR-AA12902 **\$169.95**

• BRONTOSAURUS MANIKIN 28" length

AR-AA12901 **\$129.95**

• GIRAFFE MANIKIN 20" high

AR-TCE12531 **\$139.95**

• ELEPHANT MANIKIN 16" length

AR-AA12801 **\$159.95**

• HORSE MANIKIN 14" length

AR-AA12800 **\$129.95**

• DOG MANIKIN 6 1/2" length

AR-AA12400 **\$12.95**

• CAT MANIKIN 7" length

AR-AA12300 **\$12.95**

• LIZARD MANIKIN 9" length

AR-AA12500 **\$12.95**

• MANIKINS

• HORSE MANIKIN 14" length

AR-AA12800 **\$12.95**

• DOG MANIKIN 6 1/2" length

AR-AA12400 **\$12.95**

• CAT MANIKIN 7" length

AR-AA12300 **\$12.95**

• LIZARD MANIKIN 9" length

AR-AA12500 **\$12.95**

• TIRANOSAURUS REX MANIKIN 30" high

AR-AA12902 **\$169.95**

• BRONTOSAURUS MANIKIN 28" length

AR-AA12901 **\$129.95**

• HORSE MANIKIN 14" length

AR-AA12800 **\$12.95**

• DOG MANIKIN 6 1/2" length

AR-AA12400 **\$12.95**

• CAT MANIKIN 7" length

AR-AA12300 **\$12.95**

• LIZARD MANIKIN 9" length

AR-AA12500 **\$12.95**

• HORSE MANIKIN 14" length

AR-AA12800 **\$12.95**

• DOG MANIKIN 6 1/2" length

AR-AA12400 **\$12.95**

• CAT MANIKIN 7" length

AR-AA12300 **\$12.95**

• LIZARD MANIKIN 9" length

AR-AA12500 **\$12.95**

• HORSE MANIKIN 14" length

AR-AA12800 **\$12.95**

• DOG MANIKIN 6 1/2" length

AR-AA12400 **\$12.95**

• CAT MANIKIN 7" length

AR-AA12300 **\$12.95**

• LIZARD MANIKIN 9" length

AR-AA12500 **\$12.95**

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AR-AA12800 **\$12.95**

• DOG MANIKIN 6 1/2" length

AR-AA12400 **\$12.95**

• CAT MANIKIN 7" length

AR-AA12300 **\$12.95**

• LIZARD MANIKIN 9" length

AR-AA12500 **\$12.95**

• HORSE MANIKIN 14" length

AR-AA12800 **\$12.95**

COPIC MARKERS, AIR MARKERS, TONES, REFILLS

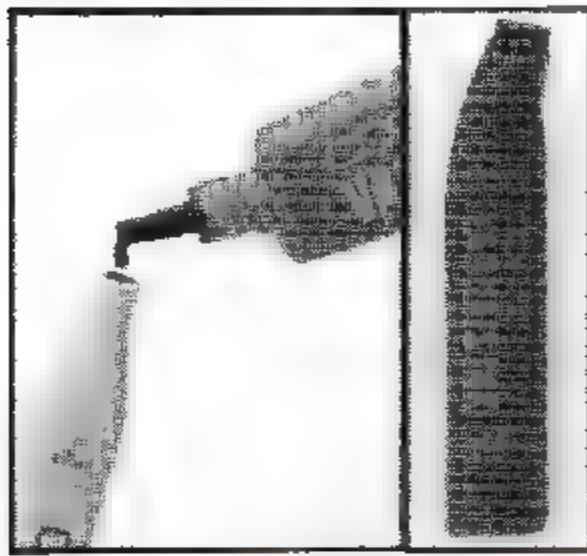
COP C Markers have been widely used in Europe and Asia where their coloring qualities go hand in hand with the style we know as manga. Their versatility and variety lends itself to the imagination of the creator and gives him or her options for their creative style. The standard square designed COPIC marker is double ended and fast drying. COP Cs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblended color. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

• SINGLE BASIC MARKERS**\$4.95 each**

All Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

• COPIC MARKER SETS

AR-COP110 COPIC 12 Basic	\$59.40
AR-COP112 COPIC 12 PCS NG	\$59.40
AR-COP114 COPIC 12 PCS TG	\$59.40
AR-COP116 COPIC 12 PCS WG	\$59.40
AR-COP118 COPIC 12 PCS CG	\$59.40
AR-COP120 COPIC 36 Color Set	\$178.20
AR-COP140 Copic 72 Color Set A	\$356.40
AR-COP150 Copic 72 Color Set B	\$356.40
AR-COP155 Copic 72 Color Set C	\$356.40
AR-COP160 Copic Empty Marker	\$3.60

**• COPIC Various Ink (Refills) \$5.95**

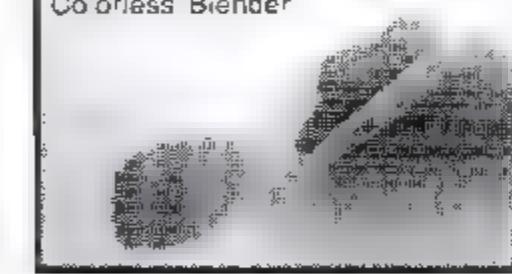
200 SERIES One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refills can be used up six times. This refillable feature gives you the opportunity to make your own color through mixing inks, creating an original color all your own.

All Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

AR-COP210 Var ink Colorless Blender	\$3.75
AR-COP220 Var Colorless Blender 200c	\$9.75
AR-COP230 Var ink Empty Bottle	\$2.65

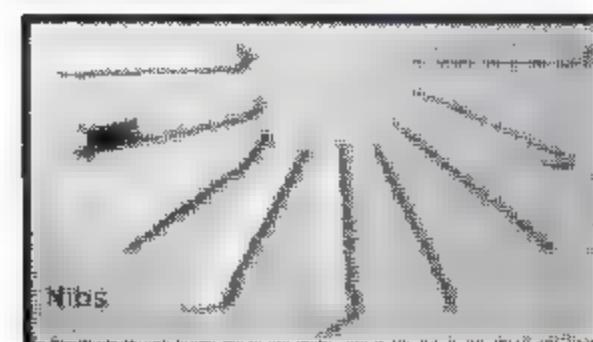
• REFILL BOOSTER PACK

AR-COP-BOOSTER 3-caps w/nibbed \$4.95

Colorless Blender**• Replaceable Marker Nibs \$4.20**

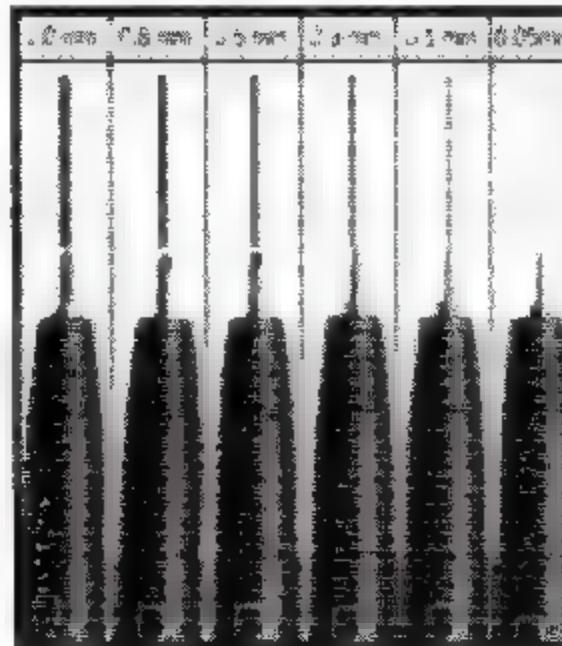
Another great feature about COPIC markers is their interchangeable nibs. From broad to calligraphy provide greater freedom of technique in your renderings. COPIC Nibs deliver clear vibrant color on photocopied surfaces as well as glass, plastics and metals. The nibs are made of strong but flexible polyester for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of three.

AR-COP300 Standard Broad	\$4.20
AR-COP310 Soft Broad	\$4.20
AR-COP320 Round	\$4.20
AR-COP330 Calligraphy 5mm	\$4.20
AR-COP340 Brush	\$4.20
AR-COP350 Standard Fine	\$4.20
AR-COP360 Super Fine	\$4.20
AR-COP370 Semi Broad	\$4.20
AR-COP380 Calligraphy 3mm	\$4.20
AR-COP385 Sketch Nib Super	\$4.20
AR-COP90 Sketch Nib Med	\$4.20

**• 400 Copic Tweezer \$4.20**

Our special COPIC Tweezers give you an easy no-mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

AR-COP400 Tweezer \$4.20



(from .05 to 1.0 mm) while the brushes come in three different sizes, small, medium and large.

• MULTILINERS SINGLES

AR-COP600 Multi liner .05	\$2.50
AR-COP610 Multi liner .1	\$2.50
AR-COP620 Multi liner .3	\$2.50
AR-COP630 Multi liner .5	\$2.50
AR-COP640 Multi liner .8	\$2.50
AR-COP650 Multi liner 1.0	\$2.50
AR-COP660 Multi liner Brush M	\$2.95
AR-COP670 Multi liner Brush S	\$2.95
AR-COP671 Sepia,ML .05	\$2.50
AR-COP672 Sepia,ML .1	\$2.50
AR-COP673 Sepia,ML .3	\$2.50
AR-COP674 Grey,ML .05	\$2.50
AR-COP675 Grey,ML .1	\$2.50
AR-COP676 Grey,ML .3	\$2.50

• SETS

AR-COP680 Multi liner Set A	\$15.00
AR-COP690 Multi liner Set B	\$20.00

**AIR MARKERS****• 705 ABS-1 Kit**

ABS-1 Kit COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space.

It comes with 1. Air Grip (where the pen goes in) 2. The air adapter (where the empty canister that the air grip screws on to. This canister is just a reservoir, it does not contain air.) 3. The air hose (this connects from the bottom of the air adapter to the top of the aircan.) 4. The aircan 805. The aircan holder (a foam square with 3 holes in it so that you can stand the different sizes of aircans.) This kit has all of the components in it for someone who would like to have portability but have to opt on to connect it to a compressor.

AR-COP705 ABS-1 Kit \$60.95

• 710 Starting Set ABS-2

Set ABS-2 COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use - just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-60 can of compressed air and the Airgrip. This item is great for the artist on the move. ONLY the D-60 aircan can be attached directly to the air grip because of some special tubing inside the can. The other sizes of aircans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

AR-COP710 Starting Set ABS-2 \$26.50

AR-COP720 Starting Set ABS-3 \$28.50

AR-COP730 Airgrip \$17.10

AR-COP740 Air Adapter \$11.40

AR-COP750 Airhose 1/4 to 1/8 \$21.50

AR-COP755 Airhose 1/8 to 1/8 \$21.50

AR-COP760 Air Can D-60 \$8.95

AR-COP763 Air Can 80 \$10.95

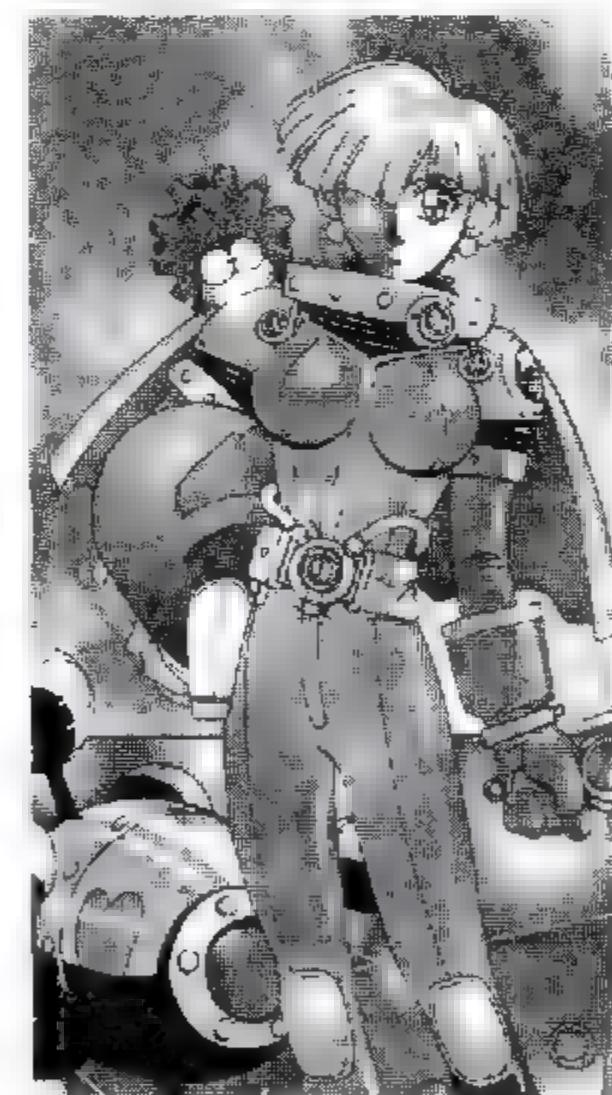
AR-COP765 Air Can 180 \$12.95

AR-COP770 Air Compressor \$186.50

NX Kits

AR-COP910 NX Kit 3 \$20.00

Starter kit to learn how to use color effects and techniques. Practice Sheets and a Color Guide are included.

**• 500 Copic Opaque White \$9.75**

COPIC Opaque White is a water based white pigment used for highlight effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

AR-COP500 Opaque White \$9.75

**• COPIC PAPERS**

AR-COP510 Copic Alcohol Marker Pad A4	\$9.95
AR-COP520 Copic Alcohol Marker Pad B4	\$19.95
AR-COP530 Manga Manuscript Paper A4	\$6.95
AR-COP540 Manga Manuscript Paper B4	\$9.95

• MARKER STORAGE

AR-COP55072 pc Wire Stand \$59.95

AR-COP56036 pc Block Stand \$29.95

• COPIC's MULTI LINERS drawing pens allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths

• COPIC DRAWING PEN F01

Permanent, waterproof. Stainless steel tip. Line width: 0.1 mm (depends on drawing pressure). Ideal for lining and lettering. Works great with rulers, disposable.

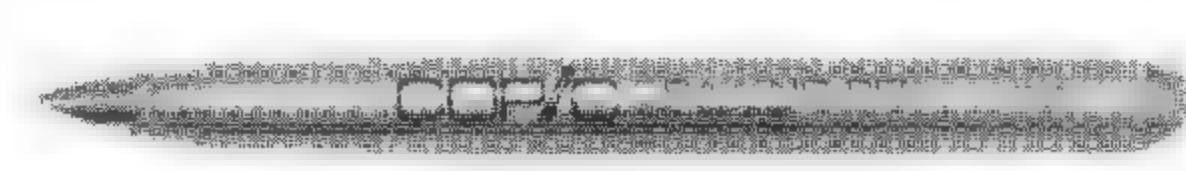
AR-COP19948 \$4.95

ZIP-TONES

Too Professional Tone \$5.00 per sheet.

(See the website for over 20 different types and styles of tones.)

Copics very own cut and stick Zip-Tone



DELETER Manga Kits - Markers - Inks - Whiteout - Art Tools

For the serious How To Draw fan, the Deleter line of products is here for you. The Deleter line includes color overlays, screens, jr screens, gradations, inking accessories, and the highly prized Neopiko line of alcohol based, double tipped markers. Give them a try today!



Deleter Inking Accessories

- Pen (Nib) Holder

You can use this for all Maru-pens, G-pens, Saji-pens (Tama-pen)
AR-DEL3411003

\$3.95



- G-Pen Inking Nib (3pcs)

G-pen is very elastic and drawing main lines or flash line.
AR-DEL3411004

\$2.95



- Maru-Pen Inking Nib (2pcs)

Maru-pen is good for drawing details.
AR-DEL-3411002 \$2.50

- Saji-Pen Inking Nib (10pcs)

Saji pen is smooth and easy to draw all kinds of lines.
AR-DEL3411007

\$6.95



- Saji-Pen Inking Nib (3pcs)

Saji-pen is smooth and easy to draw all kinds of lines
AR-DEL3411006

\$3.95



DELETER INKS

- Deleter Black 1

Works well drawing lines and painting
AR-DEL3410001 \$4.95

- Deleter Black 2

Permanent Ink, can not be removed with an eraser
AR-DEL3410003 \$4.95

- Deleter Black 3

Completely waterproof with mat finish
AR-DEL 3410004 \$4.95



- Deleter White 1

Great for touch ups and white details
AR-DEL 3410002 \$4.95

- Deleter White 2

Great for touch ups and white details
Waterproof
AR-DEL 3410006 \$4.95

Deleter Neopiko Line Pen

A super dark alcohol marker-type line drawing pen

- AR-DEL3115005 Neopiko Line 05

• AR-DEL3115010 Neopiko Line 1

• AR-DEL3115020 Neopiko Line 2

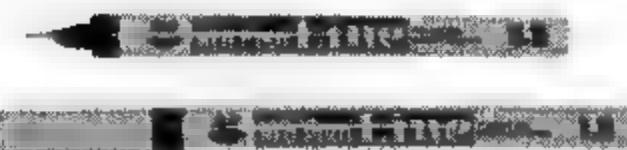
• AR-DEL3115030 Neopiko Line 3

• AR-DEL3115050 Neopiko Line 5

• AR-DEL3115080 Neopiko Line 8

• AR-DEL3115100 Neopiko Line 10

Neopiko Line Pen each \$2.50



NEOPIKO MARKERS

Neopiko markers are alcohol-based markers that are great for diffusion effects. Their dark colors contrast sharply with the whiteness of paper making beautiful lines and clear vibrant colors. Great for coloring illustrations and comics. These 144 different colored markers are available in sets. (Note: Color Codes identifies the colors in that set. Consult the Color Key.)

- Neopiko Marker S1 Set Starter Set

36 markers, 35 colors

-AR-DEL311-0201 \$84.95

- Neopiko Marker 36A Set

36 - colors Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lilly, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocco Brown

-AR-DEL-311-0203 \$84.95

- Neopiko Marker 36B Set

36 - colors Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 2, Warm Grey 3, Warm Grey 4, Warm Grey 5, Warm Grey 6

-AR-DEL311-0204 \$84.95

- Neopiko Marker 72A Set

72 colors - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream, Brown Gold, Terra cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9, Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green, Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink, Dandelion, Sky Blue, Pink, Tabacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald, Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian

-AR-DEL311-0202 \$160.00

- Neopiko Marker 72B Set

72 colors - Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lilly, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocco Brown, Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 2, Warm Grey 3, Warm Grey 4, Warm Grey 5, Warm Grey 6

-AR-DEL311-0205 \$160.00

- Neopiko Marker (Skin Set)

Color Code T1

12 colors - 12 Color - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream

-AR-DEL311-0101 \$28.95

- Neopiko Marker (Brown & Gray Set)

Color Code: T2

12 colors - Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9.

-AR-DEL311-0102 \$28.95

- Neopiko Marker (Pale Color Set)

Color Code: T3

12 colors Colors - Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green

-AR-DEL311-0103 \$28.95

- Neopiko Marker (Light Color Set)

Color Code: T4

12 colors Colors - Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink

-AR-DEL311-0104 \$28.95

- Neopiko Marker (Middle Color Set)

Color Code: T5

12 colors - Dandelion, Sky Blue, Pink, Tabacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald, Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian

-AR-DEL311-0105 \$28.95

- Neopiko Marker (Dark Color Set)

Color Code: T6

12 colors - Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian

-AR-DEL311-0106 \$28.95

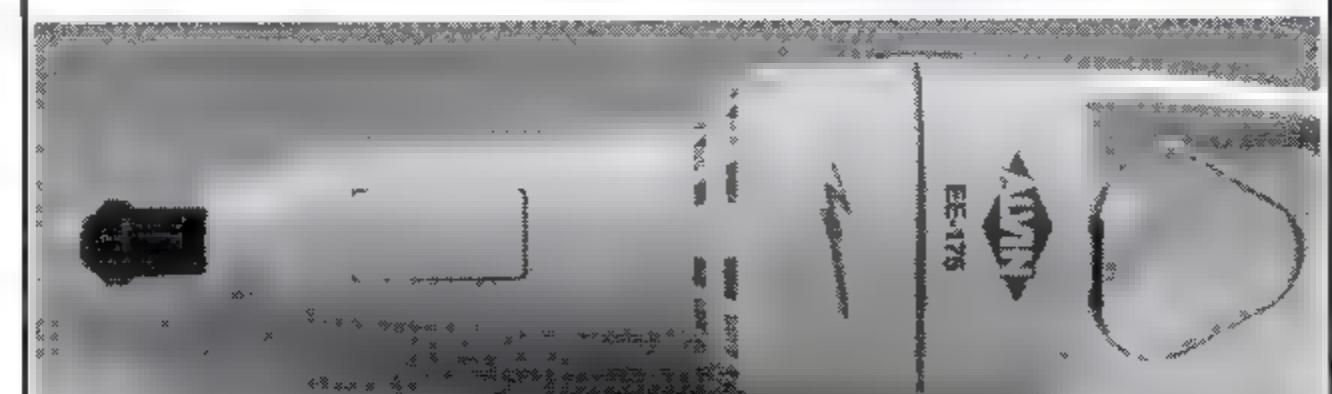
- Neopiko SOLVENT Marker

-AR-DELK400 \$2.95

- Neopiko BLACK Marker

-AR-DELK600 \$2.95

ELECTRIC ERASER and REFILLS



- KOH-I-NOOR ELECTRIC ERASER

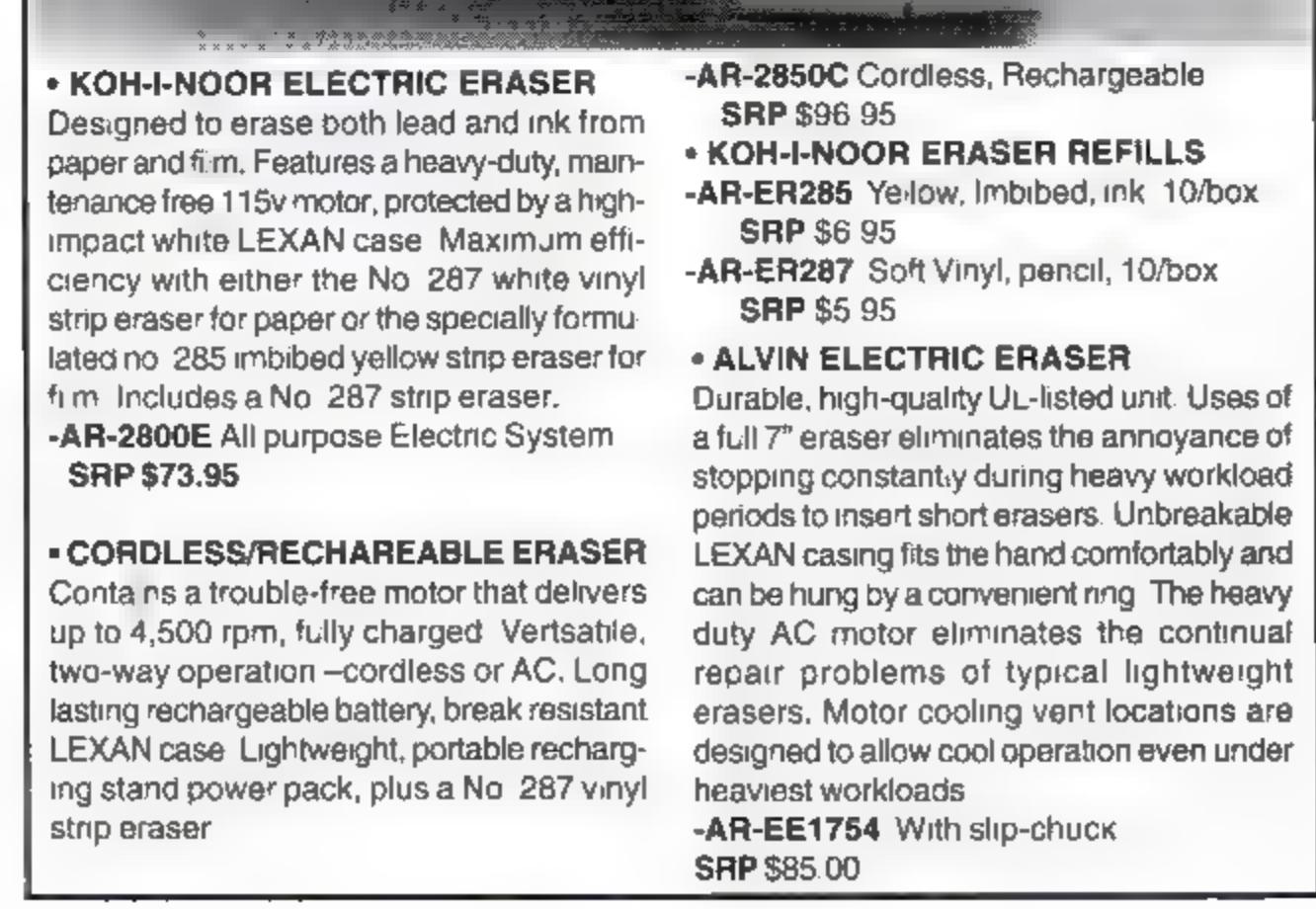
Designed to erase both lead and ink from paper and film. Features a heavy-duty, maintenance free 115v motor, protected by a high-impact white LEXAN case. Maximum efficiency with either the No. 287 white vinyl strip eraser for paper or the specially formulated no. 285 imbibed yellow strip eraser for film. Includes a No. 287 strip eraser.

-AR-2800E All purpose Electric System

SRP \$73.95

- CORDLESS/RECHARGEABLE ERASER

Contains a trouble-free motor that delivers up to 4,500 rpm, fully charged. Versatile, two-way operation - cordless or AC. Long lasting rechargeable battery, break resistant LEXAN case. Lightweight, portable recharging stand power pack, plus a No. 287 vinyl strip eraser.



-AR-2850C Cordless, Rechargeable
SRP \$96.95

- KOH-I-NOOR ERASER REFILLS

-AR-ER285 Yellow, imbibed, ink 10/box

SRP \$6.95

-AR-ER287 Soft Vinyl, pencil, 10/box

SRP \$5.95

- ALVIN ELECTRIC ERASER

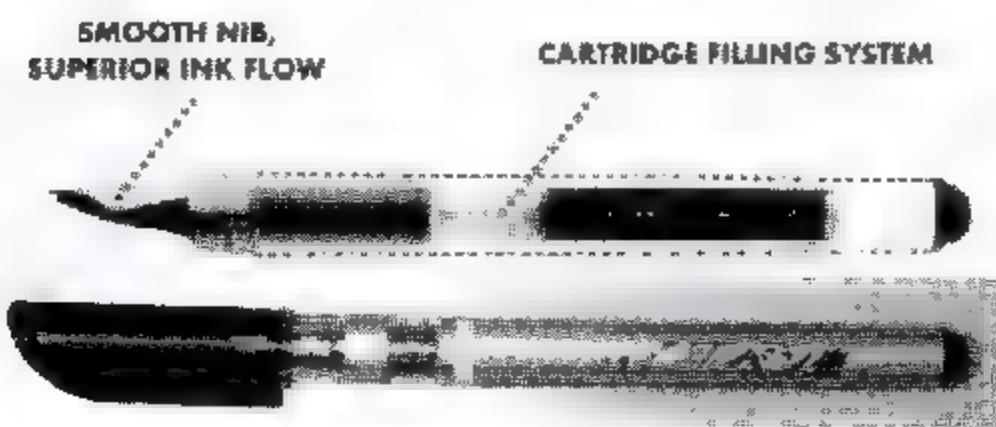
Durable, high-quality UL-listed unit. Uses of a full 7" eraser eliminates the annoyance of stopping constantly during heavy workload periods to insert short erasers. Unbreakable LEXAN casing fits the hand comfortably and can be hung by a convenient ring. The heavy duty AC motor eliminates the continual repair problems of typical lightweight erasers. Motor cooling vent locations are designed to allow cool operation even under heaviest workloads.

-AR-EE1754 With slip-chuck

SRP \$85.00

I.C. PRODUCTS Manga Kits - Markers - Papers - Inks - Whiteout - Art Tools

The I.C. line includes color overlays, screens, gradations, and the highly prized Tachikawa line of inking accessories. Give them a try today!



TACHIKAWA NEW MANGA PEN

All the way from Japan the Manga Fountain Pen from Tachikawa is an incredible new art pen that will revolutionize inking as we know it! The fountain pen quality makes this a precision instrument featuring a chromium-plated stainless steel 0.2mm nib making it impervious to rust or corrosion. In addition the waterproof black ink is fed through a sophisticated cartridge filler system that resists the usual cartridge-based problem of ink flow and skipping (dry start when the pen touches paper). This pen is the superior choice for the discriminating manga or comic artist. The key is in the simple and elegant design.

-AR-IC302834 \$4.95



TACHIKAWA NEW MANGA PEN CARTRIDGE REFILLS (2-pack)

-AR-ICNC20B \$2.95

pers to expand your art. Kent Paper (2 Sheets, 135kg) for screen tones, overlays, markers and black and white ink. BB Kent Paper (1 Sheet, 160kg) for color ink, water colors and colored pencils. Kansons Paper (1 Sheet, 160kg) for color ink, pastels, crayon and water colors. And I.C. Copy Card (1 sheet) for thick tracing use or to protect your color images.

-ARIC-160104 \$8.95

MANGA PAPER FOR COVER B5 BK

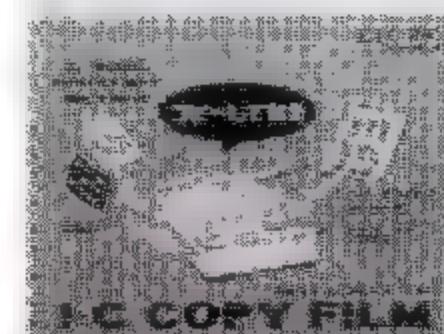
Paper Cover for Manuscript Paper B5. Each Cover paper pack comes with special papers for different needs. Experiment with these different papers to expand your art. Kent Paper (2 Sheets, 135kg) for screen tones, overlays, markers and black and white ink. BB Kent Paper (1 Sheet, 160kg) for color ink, water colors and colored pencils. Kansons Paper (1 Sheet, 160kg) for color ink, pastels, crayon and water colors. And I.C. Copy Card (1 sheet) for thick tracing use or to protect your color images.

-ARIC-160111 \$10.95

POST CARD SIZE MANGA PAPER

Smaller manga paper

-IC-160548 \$2.95



COPY FILM A4

Make your own tone designs using a photocopy machine and your art! Film area is about 8 1/4 x 11 3/4 inches. (5 sheets)

-ARIC-160388 \$6.95

IC MANGA PAPERS

4-FRAME MANGA PAPER A4

4-Panel Manga Manuscript Paper A4 (Doujinshi Size) About 8 1/4 x 11 3/4 inches. 2 horizontal rows or four-panel manga borders on quality paper. Four-panel manga is a style that is short and often funny. (20 sheets)

-ARIC-160371 \$5.00

4-FRAME MANGA PAPER B4

4 Panel Manga Manuscript Paper B4 (Pro Size About 10 x 14 3/8 inches) 2 horizontal rows or four panel manga borders on quality paper. Four-panel manga is a style that is short and often funny. (20 sheets)

-ARIC-160388 \$6.95

MANGA PAPER COVER A5 SIZE BK

Paper Cover for Manuscript Paper A5 size. Each pack comes with special papers for different needs. Paper is an important tool for artists. Experiment with these different pa-

COPY FILM B4

Copy Film B4 Make your own tone designs using a photocopy machine and your art! Film area is about 10 x 14 3/8 inches. (5 sheets)

-ARIC-160067 \$9.95



IC COMIC SUPER BLACK (INK)

30 ml Smooth black ink

-ARIC-160265 \$5.00



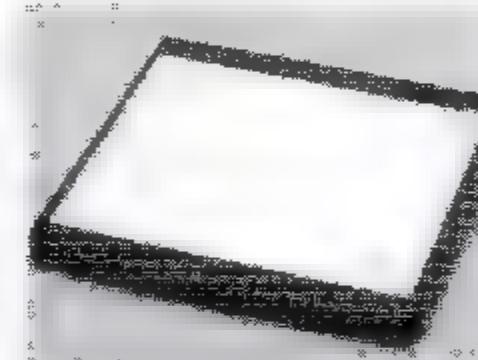
IC COMIC SUPER WHITE (INK)

30 ml Smooth white ink

-ARIC-160166 \$5.00

LETTARO-KUN WRITING PAPER SET

-ARIC-160395 \$5.95



LIGHT TRACER "ARTY" PRO A4

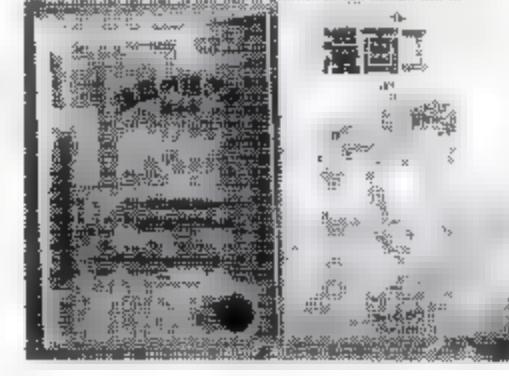
Light box is 360 mm x 300 mm x 60 mm (about 14 x 12 x 2 5 inches). Drawing Size is 320x230 mm (about 12 8 x 9 inches). Uses 10 Watt bulb (included) and runs 50/60 Hz. Weighs 1.4 kg (about 3 1 lbs) and PORTABLE! The light box has a metal strip running at the top. You no longer have to tape your art on! You can just use magnets!

-ARIC-160878 SRP \$105.00

LIGHT TRACER "ARTY" PRO B4

Light box is 450 mm x 340 mm x 65 mm (about 18 x 14 x 3 inches). Drawing Size is 365 x 265mm (about 14 5 x 10 5 inches). Uses 10 Watt bulb (included) and runs 50/60 Hz. Weighs 1.8 kg (about 4 lbs) and PORTABLE! The light box has a metal strip running at the top. You no longer have to tape your art on! You can just use magnets!

-ARIC-160685 \$120.00



MANGA CLUB KIT

This kit has the tools for all manga artists. It comes with the Basic how to draw manga book. Contains 2

NIKKO SAJI-CHROME

Large pen tip. Also known as a spoon pen. Used to draw thicker lines and overgenera drawing

-ARIC-302056 \$4.30

NIKKO SCHOOL PEN

-ARIC-302070 \$4.30

INKING PENS AND NIBS TACHIKAWA 600 CHROME

3-pack of pen nibs

-ARIC-302001 \$4.30

TACHIKAWA FREE SIZE PEN HOLDER

Holds pen nibs

-ARIC-300700 \$4.50

TACHIKAWA G PEN

-ARIC-302018 \$4.30

TACHIKAWA MARU PEN

3-pack of pen nibs

-ARIC-302049 \$4.30

TACHIKAWA MARU PEN HOLDER

Holds pen nibs

-ARIC-300649 \$3.80

TACHIKAWA NIHON MOJI PEN

3-pack of pen nibs

-ARIC-302032 SRP \$4.30

TACHIKAWA SCHOOL PEN

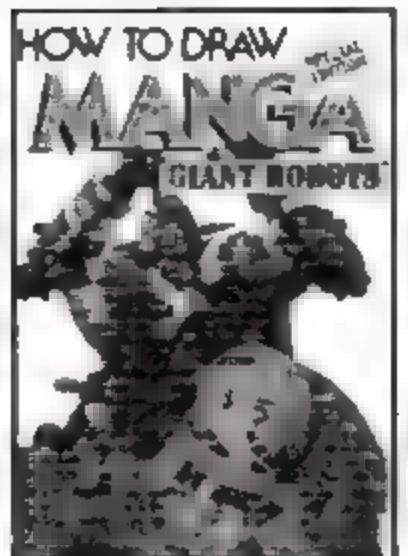
-ARIC-302025 \$4.30



YOUTH SCREEN TONES

Youth Screen Tones measure 10 0 x 14 0 x 0 1, and are available in a nearly infinite variety. Please contact for a full tone catalog.

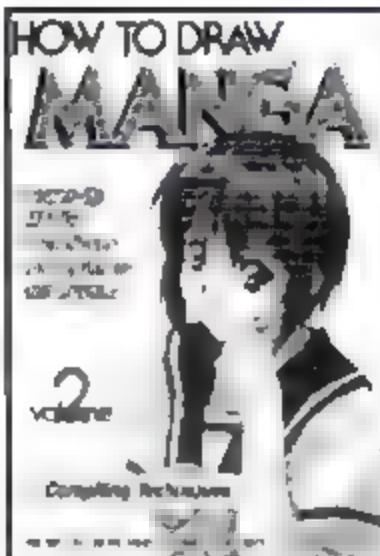
\$3.50 each



HOW TO DRAW MANGA Giant
Robots Special Edition
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HOW TO DRAW MANGA V. 1
Compiling Characters
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HOW TO DRAW MANGA V. 2
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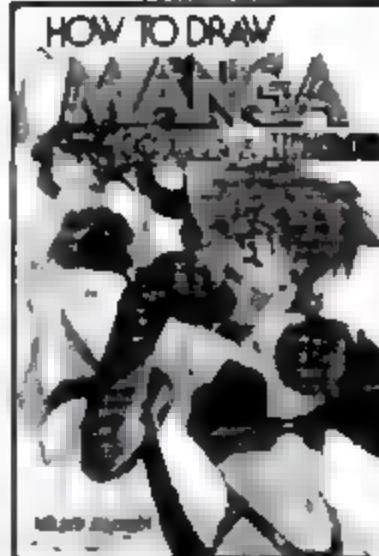
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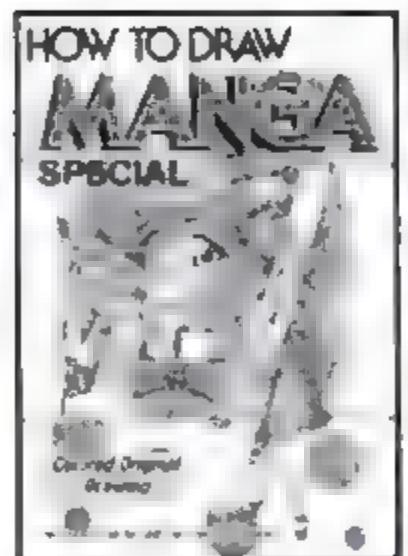
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Drawing Your Characters in Casual Wear
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HOW TO DRAW MANGA V. 6
Getting Started
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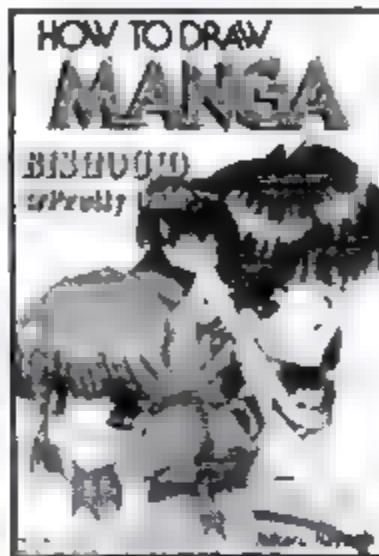
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ITEM# AB1015m1 \$19.75



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ITEM# AB1015m4 \$20.95



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Bishoujo Pretty Girls
ITEM# AB1015m7 \$20.95



HOW TO DRAW MANGA
Bodies & Anatomy
ITEM# AB1015m8 \$20.95



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Young Men
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HOW TO DRAW MANGA
Making Anime
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Female Manga Characters
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Vol. 6 Martial Arts & Combat
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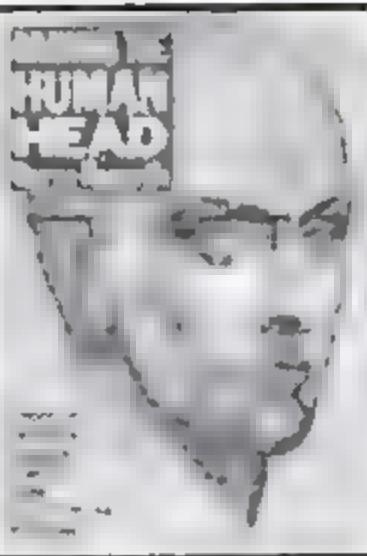
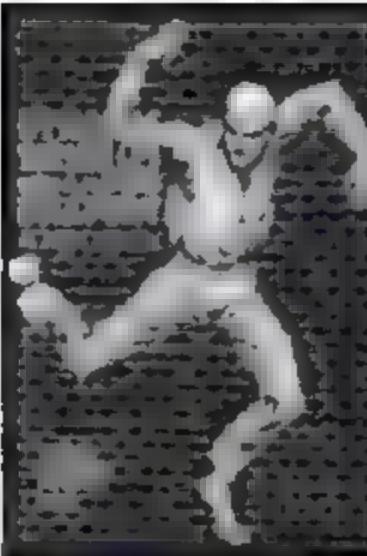
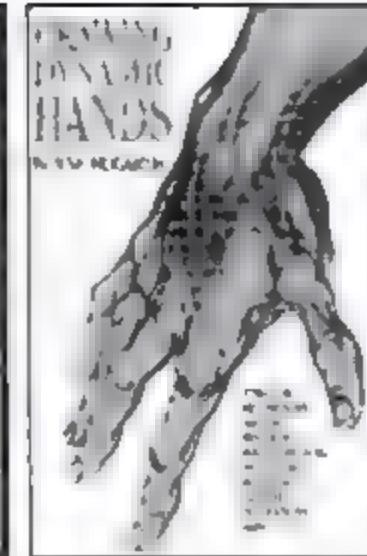
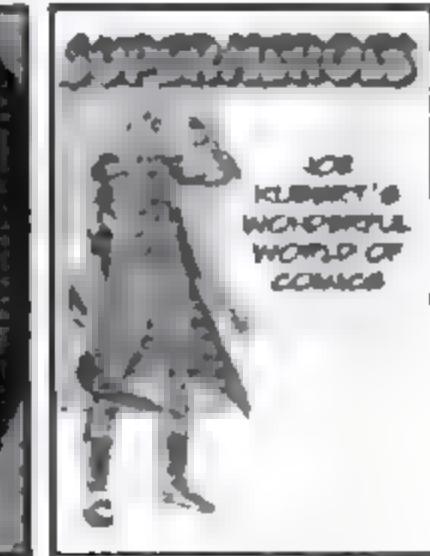
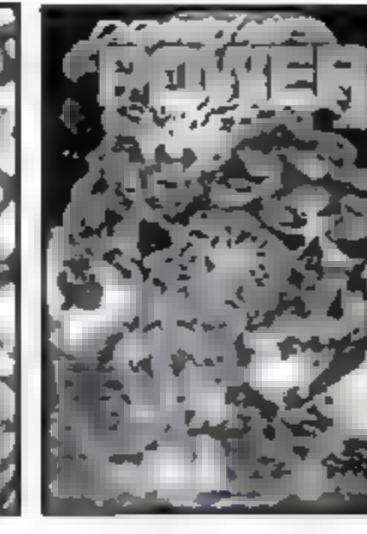
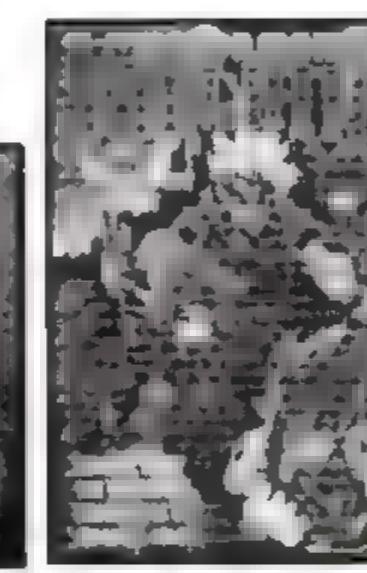
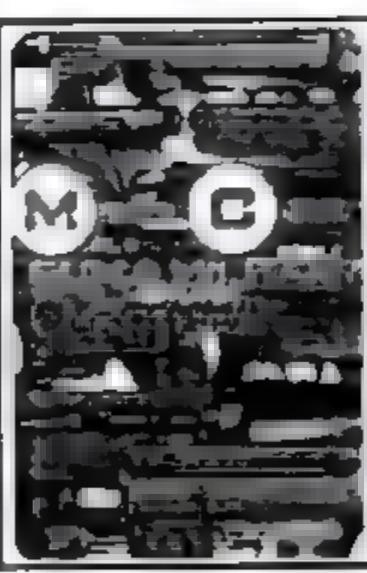
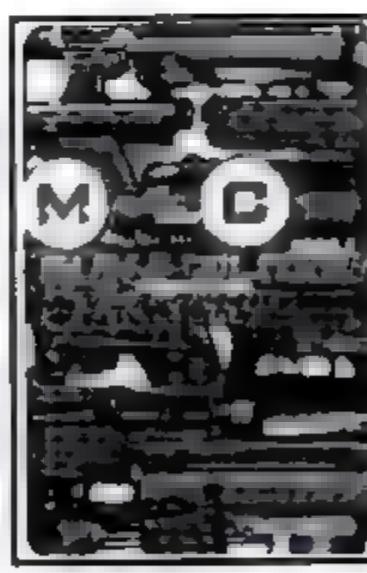
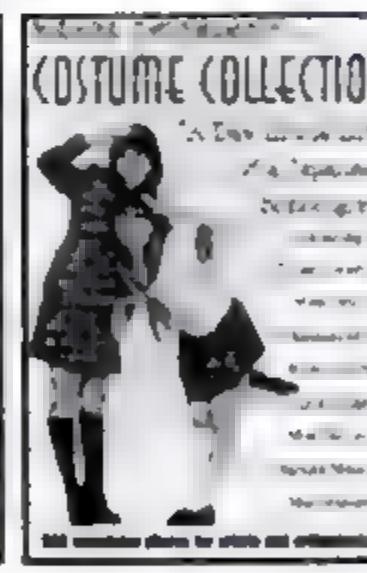
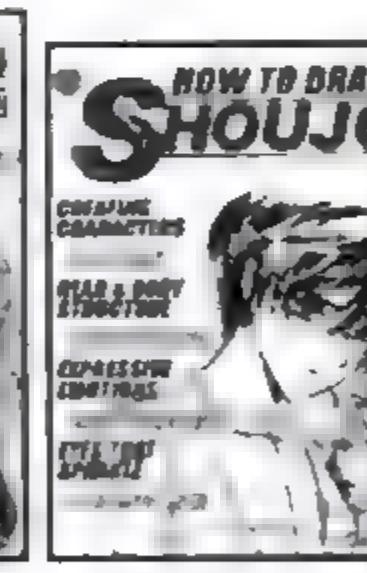
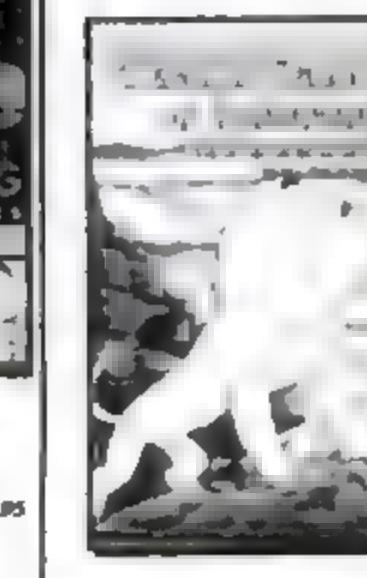
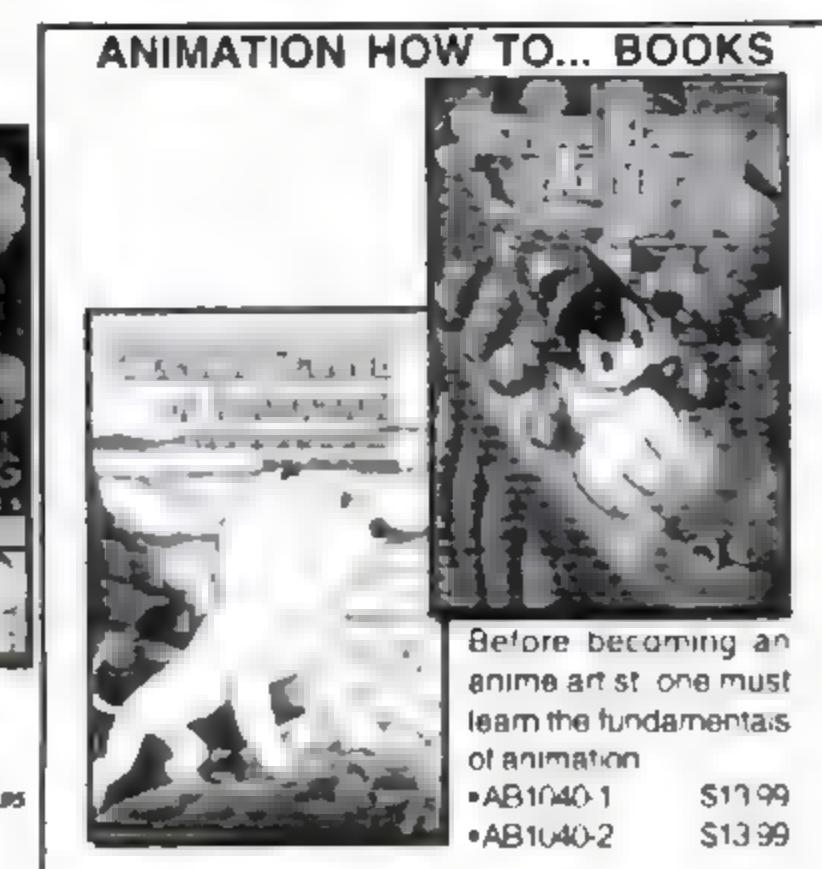
HOW TO DRAW MANGA
Dressing Characters in Suits
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HOW TO DRAW MANGA
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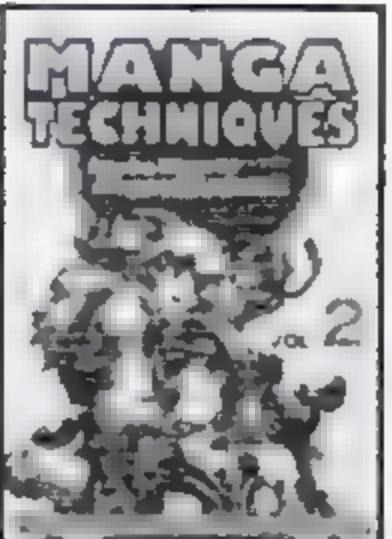


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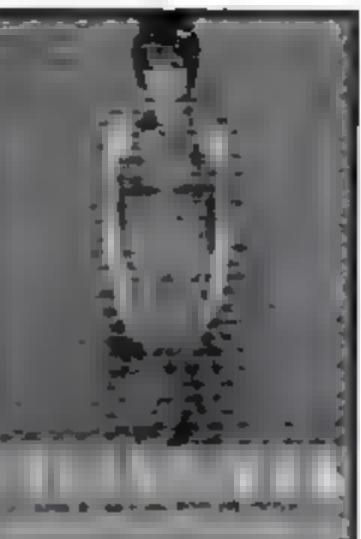
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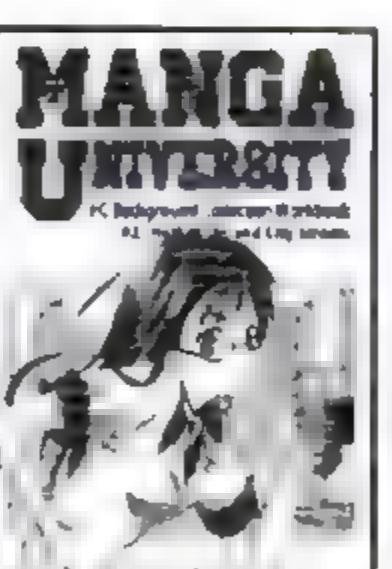
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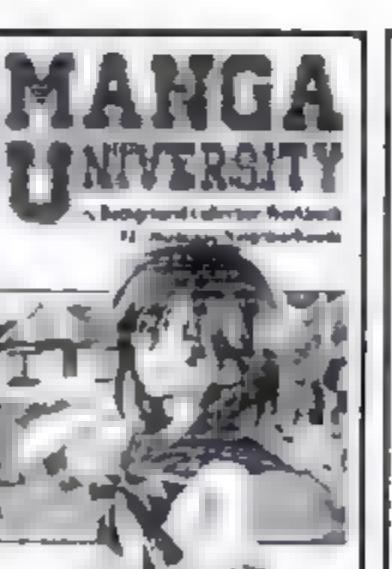
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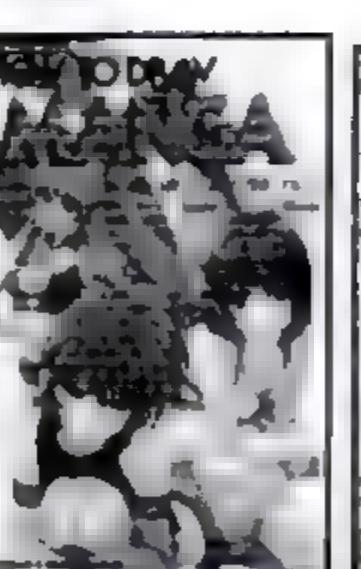
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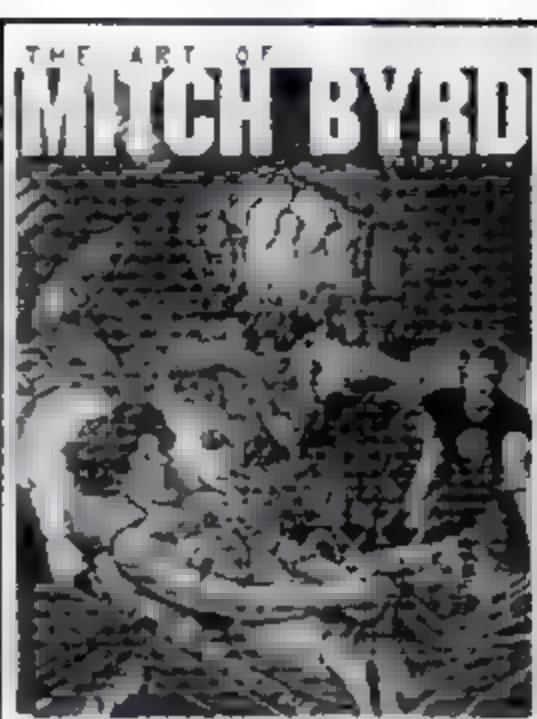
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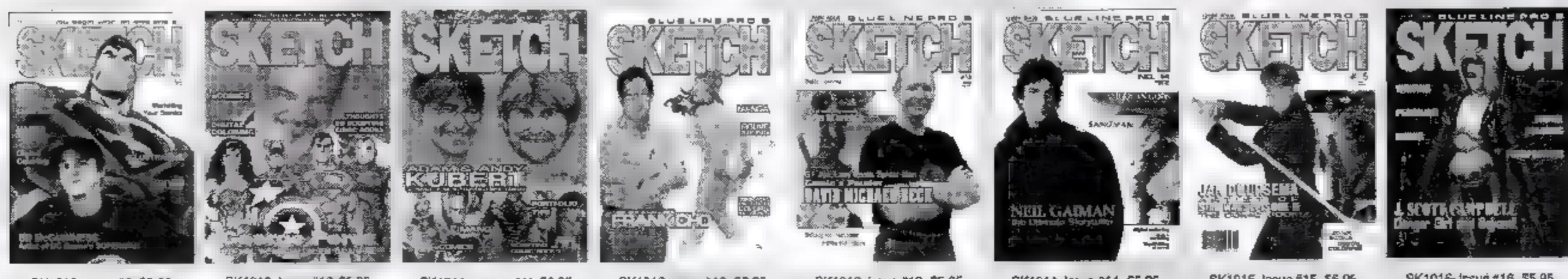
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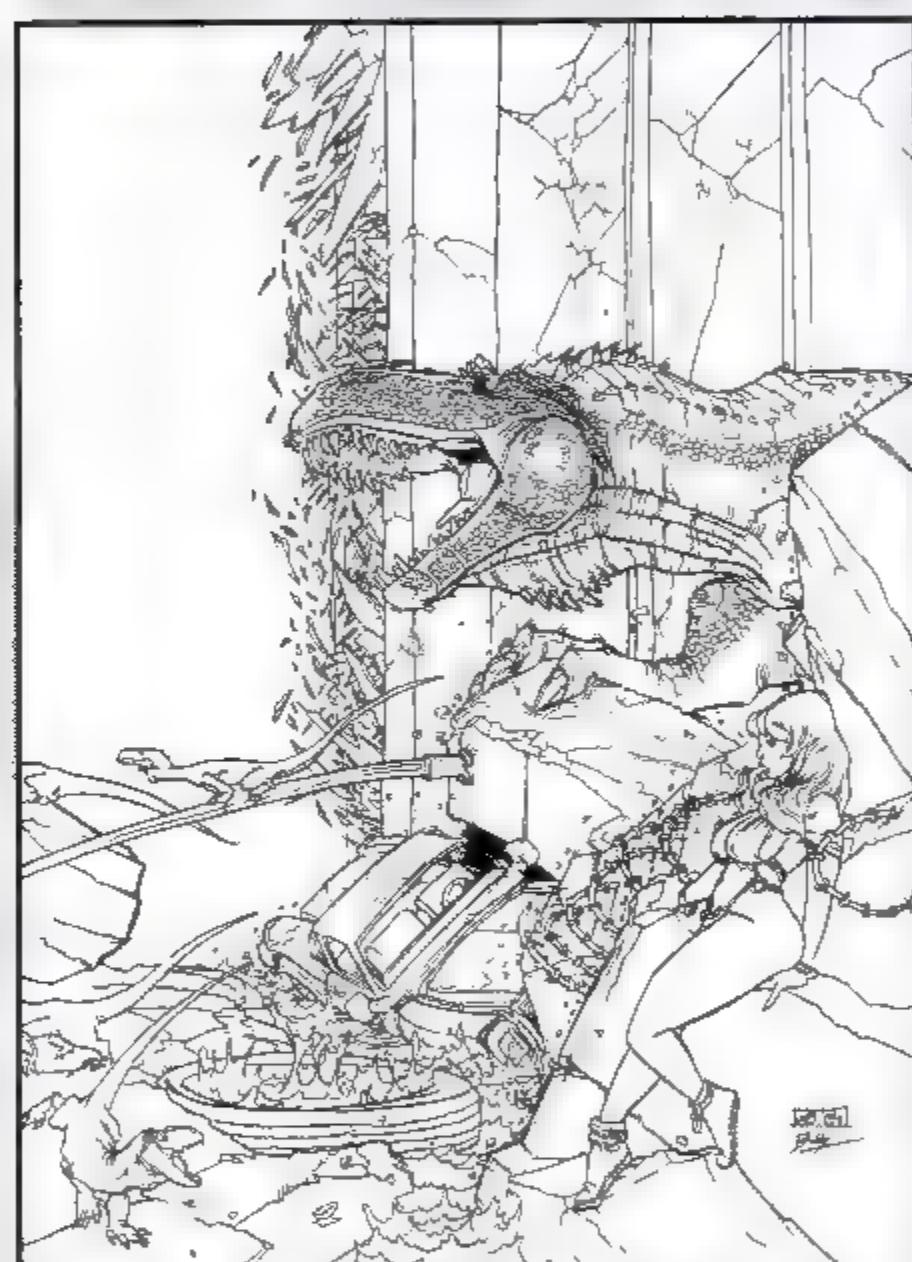
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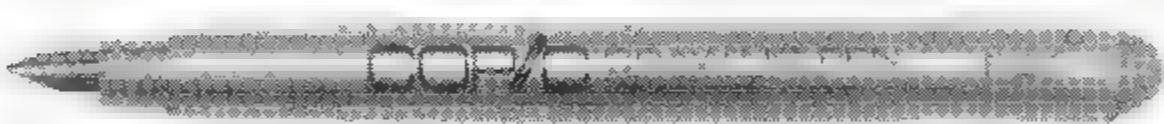
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DREW GERACK'S INKY FINGERS

Observations on Inking

Artists: Draw from life, but don't ink from it.

You've heard it over and over again from pro artists at conventions: "Draw from life, not from comics!" The thinking behind this logic is simple. While many comic book artists have an understanding of proper anatomy, storytelling, and perspective, others have a tenuous grasp at best. You're viewing someone's stylized interpretation of reality. Copy another penciler's style and you'll gain the training wheels, but unless you outgrow them, you'll just wobble behind your competitors on their ten-speeds.

I think the rules are the opposite for inkers. In other words, it's *okay* to learn inking from *gasp* comics.

Why the differing approach to education for pencilers and inkers? Because they use

different disciplines in their job descriptions. I'm not gonna snow you...penciling is much harder than inking. When I ink I can listen to a talk show, sing along badly to music, or carry on a lengthy conversation. The occasions I pencil must be conducted in silent concentration, as the craft of penciling comes less natural to me than inking.

So go forth, young inker-in-training, seek out your favorite comics as reference, guilt-free, to sharpen your skills! Over the years, great inkers before you have already mastered translating everyday 3D objects to 1D black and white imagery. Recent black and white reprints are an inker's best reference. Marvel's *Essentials* volumes, particularly the ones reprinting the Byrne/

Austin/Smith *X-men*, the Romita/Mooney *Spider Man* volume, and Colan/Palmer's *Tomb of Dracula* (finally!) showcase an inker's abilities to convey mood without the influence of color. If you gravitate towards the Wildstorm style, DC just released J. Scott Campbell's *Gen13* in an indispensable b&w Archive Edition.

Want an example? Take a look at the two panels displayed here with my inks on *Green Arrow* Vol. 1, # 133. Chuck Dixon and Dougie Braithwaite told a JLA crossover tale which led them to outer space. Dougie filled most of the panels with big figures and machinery. This left little room to surround the objects with stars (stars are usually noted by the penciler for the inker to fill "BWS"

as in "black with stars," not "Barry Windsor-Smith"). Most inkers fill the panel black, then flick a toothbrush dipped in white ink, creating a random star effect. This is known as "splattering," which works best with wider areas on the panel. When splattering you have to carefully cover areas on the page that you don't want splattered, like Green Arrow's arm, or anything that's not stars, in this case.

This page was done back when the lettering was written on the original art boards, so avoiding the lettering and other page elements would be time-consuming for so few star effects. Time is money. I handed *Essential X-men # 2* (reprinting #137; "Fate of the Phoenix") to Keith Barnett, my assistant at the time, and told him to draw them in Terry Austin style. It was actually quicker to tuck some random stars around all the foreground stuff than covering and taping off items.

Now, one thing about comics fans and professionals: There's a high percentage of purists among you who may howl at my nonchalant inking swipe...and thus indoctrinating an impressionable assistant at that! Well, you have to know the rules before you break them. I could devote the rest of my life to inking like Mark Farmer, but I'll never be quite as unique - because in inking I'd only be filtering Farmer through my other influences, personality, and instincts. I hadn't used Austin stars since that *Green Arrow* issue (by myself or through a surrogate inker!), but it served as

a learning curve for both me and Keith. You borrow from this guy, you try to match another's rendering style, but you find it comes out all "you" in the end. Whoever said we are the sum total of all our influences was right, whether you want to admit it or not.

An idealized view of life.

When you look out your window, what objects do you see? A car, some trees, a sidewalk, a jogger, a garbage truck. Aside from the trees and the garbage truck you may not spot solid holding lines framing the object. The leaves are a blur of uncertain shapes, the jogger may be wearing a white shirt on pale gray pavement. Let's face it: in real life it's a boring view, but in comics form done right you can take liberties with cropping, light, and shadows to evoke a variety of emotions: apathy, sinister foreboding, contentment.

Everyday objects are defined by the penciler, and reinforced by the inker.

Comics have to use linework and shadow to make boring items more attractive and dramatic to catch the readers' eyes. Once you get good, you can really manipulate black and white to great effect. Let's start by drawing a simple tree. For this lesson I'm going to start with a photo I took during a parade (A). The people are out of focus, but I was trying to capture the tree (inking, obviously, comes more naturally to me than photography, as well as penciling).

All the details of the tree blur into an uninteresting mass, even in the color version. The natural daylight reflects off of all the real-life colors, to various degrees of visibility. Granted, modern photoshop techniques have made real and drawn images blend to spectacular effects, but that's a subject better suited for a computer coloring column.

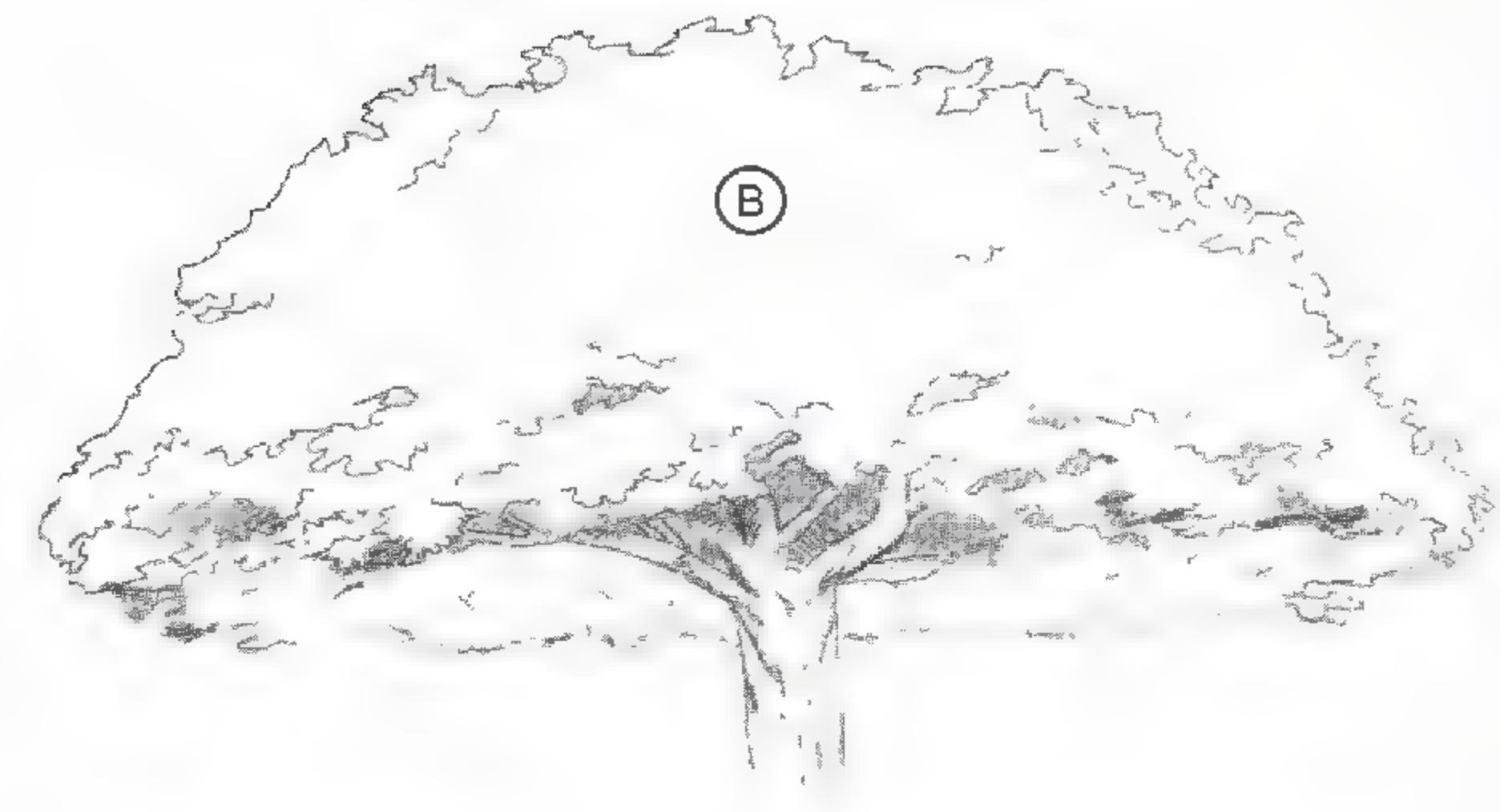


Photo of tree for reference.

I just needed the photo for the branch formations, so I fudged the rest from memory, using a pencil and showing it in normal daylight lighting (B).

The very top of the tree, being closest to your light source (the sun), is minimally implied by tiny broken lines (C). I used a .25 Koh-I-Noor Rapidograph pen. As you work your way down you begin building thicker, darker areas by switching to a Pigma Micron 01(also .25mm). You can get a nice random crinkled line by bearing the point down harder on the paper, then loosening your grip (D). The lines and dark shapes begin to congeal (E).

Bottom leaves: lots of shadows (F). I used a Sakura Pigma Brush on the areas marked E and F. It's a pen-shaped brush, great for uneven blurry effects. Notice that the black here is not completely filled in. That's a deliberate effect to show little bits of light peeking through the dense mass of leaves.



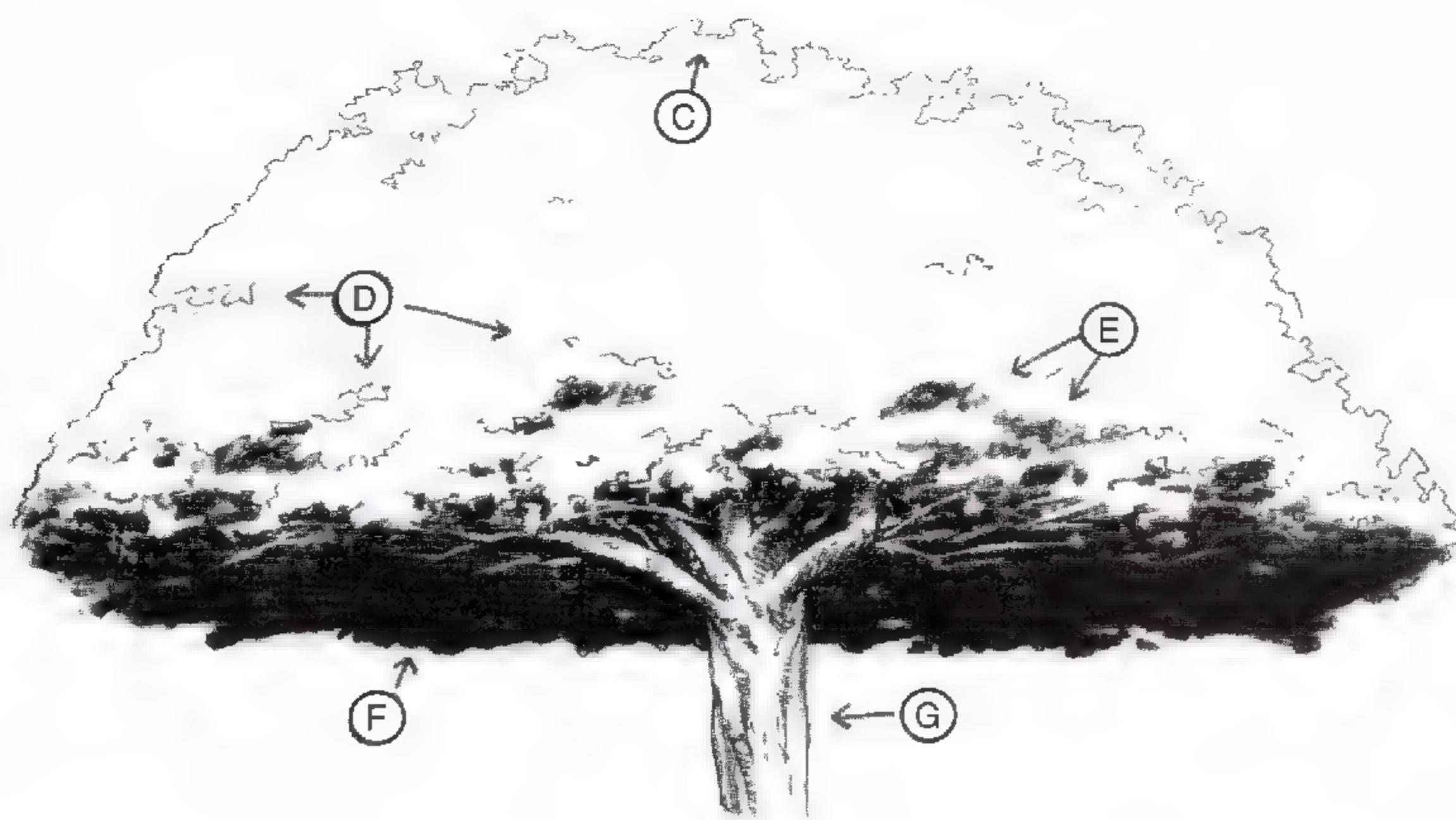
Tree branches and trunk (F): I like a Pigma Micron 03 (.35mm) felt pen, preferably one that's worn down a bit, for that rumpled line that suggests tree bark. If you look closely you'll see that the curved lines on the gnarled branches close into a black when they meet the shadowy bottom of the leaves.

Finally, I throw in a few wispy streaks of Pro White to give the appearance of thin branches threading through the leaves.

Now...you know that I'm clearly insane to switch tools for just one

stinkin' tree that the reader is probably going to ignore anyway. However, when I have time, I love to play around with textures. In many cases of deadline crunch I'll approximate it with a brush or whatever tool I have in hand. There is no wrong way if the results look professional, i.e. "cool!"

Open your mind to varying your inking approach for the right textures. Some inkers do just fine using one tool for everything, but don't feel restricted. Experiment!



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Mitch Byrd

Black and White Contrasts

It's simple; Black and White.

You want to draw stuff and have the reader notice what you're drawing, to have it stand out. Now nothing will make the subtexts in your stories stand out more than exploiting the graphic contrasts between black and white shapes. There is no starker contrast than the abrupt transition from solid black to solid white.

Just filling in the shape of the above vampire's hair is also more expedient than sitting down and drawing out every strand, plus the white in the background really makes the hair stand out.

(Artwork above)



Adding dark shapes also adds to the visual texture of the drawing, as you won't end up with a jumble of lines criss-crossing. Solid shapes break up the monotony of a drawing. You know, jazz it up.

(Artwork above)



The deep shadows in the sarcophagus really help the mummy stand out, but keep in mind you don't just want to have alternating black and white shapes on the pages – do that and you'll end up with a checker board effect that you don't often want. Flush out those shapes with lines, and blend those shadows with light areas using cross hatching and stuff.

(Artwork on Left)

In these two sample pages I've attempted to use stark contrasts to distinguish certain shapes in the panels or to highlight specific elements that add to the story.

Instead of drawing all the individual leaves on a tree it's simpler to draw the shapes; some in white, some in black with one in front of the other helping to put space in the drawing. The hunter's shape against the waterfall distinguishes him in the environment, yet keeps him small. He doesn't get lost and he doesn't dominate. Dark shadows in the rocks blend into the trees.

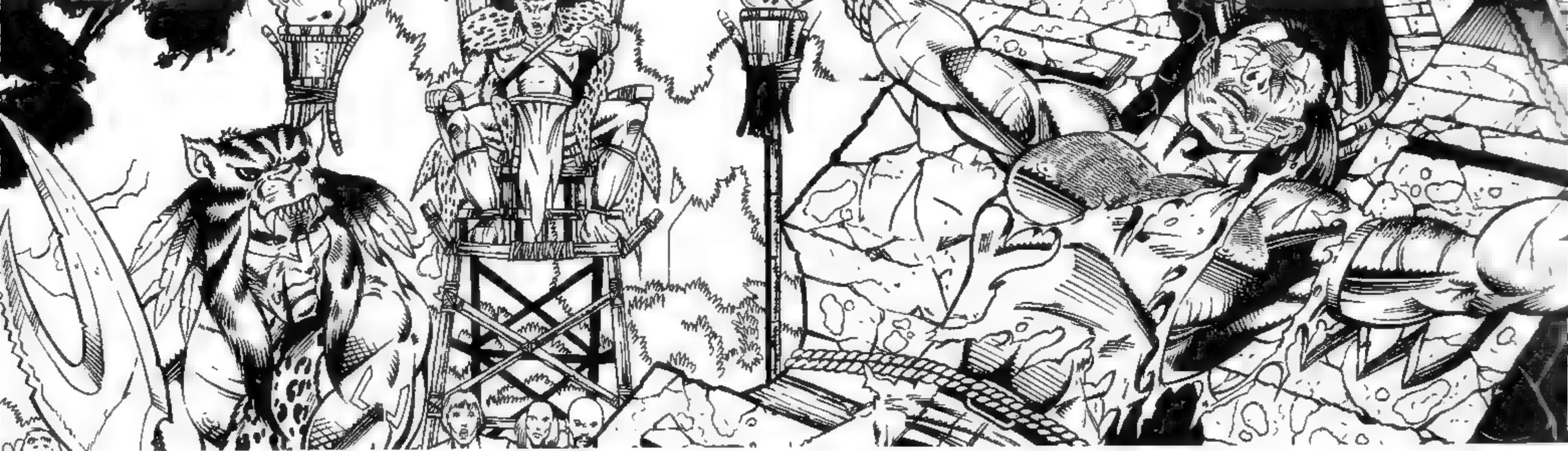


Black and White Contrasts



Even though the trees are inked flat they have texture, because the rocks they blend into have texture.

Play with shapes using black and white. Like most things in drawing, practice breeds familiarity - with any technique or graphic element, just slap some big areas of ink on a page, you might like it.



Tom Bierbaum's The Universe at Your Finger Tips

Thoughts on Scripting Comic Books

You know Murphy's Law: Anything that can go wrong will. Well, we all want to believe that once we break into the world of comic-book writing, life will be one long, happy Sunday drive, with never a twist or bump in the road. But of course, that's not the case. The comic industry is at least as vulnerable as any other to misfortune, miscues and misapprehensions.

So if you're lucky enough to break into the business, here are some of the disasters you'll probably be unlucky enough to encounter along the way — *and* what to do about them.

1. The Computer Ate My Homework.

Obviously, there are going to be times the computer will swallow up hours and hours of precious work. Or the script will get lost in the mail. Or the editor will lose it. Believe me, it's going to happen.

What To Do About It: The solution is no great industry secret, it's backups, backups, backups. Make copies of your work electronically. Make copies on paper. E-mail a copy to yourself so it's sitting there in your e-mail box. If the work is important, back it up.

Also, as you're writing, get in the habit of saving your work every few minutes. Any time you want to sit back and contemplate for a while, automatically hit that "control-S" combination. And especially do it when you're shifting gears and jumping to another document or program. Even when the computer is automatically saving for you, there are sometimes glitches that can cost you a lot of work if you haven't gone out of your way to save things regularly.

Obviously part of protecting yourself is also taking precautions against computer viruses. I'm not a computer expert, but the one key tip I know is to never open e-mail attachments from people you don't know. Just delete the e-mail immediately and without regret. And by the way, if you're choosing between a Mac and a PC, remember that Macs are much less vulnerable to viruses than PCs.

2. The Computer Ate My Home Work and I Don't Have a Backup.

No matter how hard you try to be conscientious, you're not always going to have a backup copy available. So...

What To Do About It: Just get to work. It's as frustrating as heck to redo a big complicated piece of writing, but when you've got to do it, you've got to do it. So motivate yourself by seeing this as your chance to do it better than the first time. You've had a complete practice run at the assignment, and now you get to include all the good stuff from the first try and then add a bunch of

new good stuff as well. Honestly, how often do you look back at something you did a few weeks or months ago and wish you had just one more pass at that work to make it that much better? Well, now you do.

Just take a few minutes to meditate on what you did the first time, what worked best, and what were the difficulties and how you worked around them. And then get to work.

3. You Get Sick or Hurt.

It happens, and no reasonable boss can expect somebody to be available to crank out work seven days a week, 52 weeks a year.

What To Do About It: Be responsible. Don't call in sick when you're not. Don't decide you're too sick to work when it's really just a minor case of the sniffles. That way, when you really *are* sick, it's not going to be one more straw on the back of an already disgruntled editor.

On the other hand, don't be a hero. I once tried to work through a

mysterious illness that didn't seem *too* bad, and by the time they figured out I had mono, I'd put myself in the hospital for four days and was unable to return to work for two months. If I'd had the good sense to just take it easy for a few days I might have been back in action in a fraction of the time. Ultimately, my bosses would have been way better off if I'd worried more about my health and less about my work.

Here's what else you need to do. Have good work habits. Don't forever be falling behind. If you're already a week behind your deadlines and then you get really sick, you're going to end up two weeks behind.

It's also your job to tend to your health. All that corny old stuff — eat well, get exercise, learn to deal with stress, keep your weight down, easy on the alcohol, caffeine and tobacco. If you abuse your body to the point where you can't work as many hours as another guy with the same qualifications, the company's better off going with the other guy.

Here's another thing about getting sick or hurt — you're a writer, and part of writing is *thinking*. And brother, do you have a lot of time to think when you're flat on your back. Have a notebook and pen handy, and do a lot of brainstorming while you're recovering. Who's to say the greatest inspiration of your life can't hit while you're recovering from that vicious flu.

And without turning it into a stressful preoccupation, give some thought to what you need to do when you get back to the keyboard; be outlining it and ready to whip through it as soon as you're back on your feet. Get the whole creative team back on schedule as quickly as possible.

One tough question is how to know when you're really too sick to work. It's a problem for me, because I'm almost always feeling guilty when I have to take sick time (even after the mono experience), and sometimes the sicker you are the more impaired your judgement is about the exact state of your health. My best test is to think about things that are normally very appealing to me (say, a super-villainess in a skimpy costume) and if I just feel turned off by the thought, then I know I'm really sick.

4. Rain, Sleet, Snow and Gloom of Night.

The elements and natural disasters can also bring you to a standstill, especially if you need to physically deliver something to Fed Ex or the post office.

What To Do About It: Use your head and don't take unnecessary risks. I can remember an editor giving an artist a hard time about not getting to Fed Ex through freezing rain, and that's one weather condition that you keep out of unless there's an honest-to-goodness emergency, like your wife is going into labor (yup, it happened to us). Common sense tells you the other conditions — hurricane, blizzard, tornado, wildfires, flooding. Only essential personnel should be out in these situations, and a comic-book writer is *not* essential personnel. But again, be dependable and responsible so when the elements really do provide insurmountable hurdles it's a rare exception, not (in your editor's eyes) just one more way you manage to blow a deadline.

5. I Didn't Get to Fed Ex on Time.

No matter how hard you try, you're going to find yourself as

often as not rushing to get to the Fed Ex office just as it's closing, to send off a script that has to be in their hands the next day.

What To Do About It: Since you're not an artist, you can usually fax or modem your work in, so maybe this won't be a big issue for you. But if it is, learn how to deal with deadlines.

Put lots of cushion time into your mental countdown toward the deadline, so there's an extra hour here and an extra hour there in your timeframe. That way when everything takes a little longer than you expect, as it always does, you don't automatically miss the deadline.

And early in the day, long before the real deadline looms, get your package all addressed and labeled and as ready to go as you can, so when your script is done you just pop it in the package and roll.

Also, really pay attention to how long it takes to drive to Fed Ex, and then leave yourself an extra 10 minutes. There will be a few times when that 10 minutes will be absolutely golden, and the only thing saving you from just standing there staring at the locked door of a Fed Ex office.

6. Your Editor Needs Emergency Help When You're Not Available.

Just as we were breaking into the business and getting one of our very first assignments we got a panicked call from the editors; they needed a script done overnight at a time when I was out of town on business, tending to what was still my day job. And this is just the kind of thing you have to be ready for. Your bosses and collaborators are going to have emergencies that just aren't scheduled to your convenience.

What To Do About It: In that case, we just made them wait another day because I physically wasn't there. I got home as speedily as I could and turned over the assignment as quickly as possible.

And the lesson was to keep the editor apprised of our whereabouts and availability. Over time we tried to casually make sure they knew what was up with us and always had a way to reach us. You don't want to make a big production out of it — believe me, they'll generally rib you for thinking you're so indispensable *until* something suddenly goes wrong and they need you.

7. You Realize You've Made a Stupid Mistake After You've Sent Off the Script.

Your work is on its way, and you suddenly realize you've done something really stupid — maybe called Superboy's best friend "Pete Moss."

What To Do About It: This is an easy one. Swallow your pride, call the editor, and tell him about the mistake. It seems very difficult to do, but it's nothing compared to when...

8. Five Seconds After You Hang Up the Phone, You Realize You've Made Another Stupid Mistake.

You think you've never had a more embarrassing call than the one you just finished, and then you suddenly realize you've also said Superboy lives in "Townsville." Multiple times throughout the script.

What To Do About It: Boy is this embarrassing, and boy does it happen a lot of times. What you have to realize is that if you've been lacking in focus enough to make one bone-headed mistake, there's a pretty good chance you've made more. But we have a tendency to

find a mistake and perceive it to be "the" mistake instead of "a" mistake. So the thing to do is regard the first mistake you find as a warning flag that you weren't as careful as you should have been. Don't bother making that call to the editor until you've made a thorough re-check and are pretty sure you can cover any and all problems with a single call.

But since you didn't do that this time, you pretty much have to swallow your pride again and make that second call.

9. Your Plot Is Great, But Somebody's Already Done the Same Thing.

They theorize that if you put an infinite number of monkeys at an infinite number of keyboards, eventually one of the monkeys will type out the entire works of Shakespeare. So it only stands to reason that if you have an infinite number of comic-book writers out there writing an infinite number of comic-book stories, you're going to regularly find yourself coming up with what seems like the most original idea in the world - only to find out somebody else came up with the same idea about a week before you did. So that powerful all-time classic plot you just submitted might hinge on a twist that your editor can't possibly use. I remember when we were submitting ideas to the *Green Lantern Corps* comic, and were told by the editor not to bother with a vampire Green Lantern story because *everybody* was submitting that idea. And sure enough, it was about #3 on the tentative list of ideas we were hoping to submit. Obviously a ton of people are wrestling with basically the same set of creative challenges in this business, so it only stands to reason

a lot of us are going to come up with the same ideas.

What To Do About It: This is when you get to really build up your creative muscles. Real creativity is the ability to be flexible and have five good ideas quickly available to replace the one that just got nixed. Real creativity is not falling in love with any one idea to the point where if that idea gets shot down, you go down with it.

If you've just barely met a deadline and the idea you used to meet it can't be used, you're now past deadline with a story that no longer works. So now's the time to suspend that perfectionist urge a little and ratchet up your focus and concentration, which is what you truly need at times like this. Basically, lower your standards a little, and raise your concentration a lot.

If possible, keep as much as you can of your first version, just changing enough to get rid of the idea that somebody else took ahead of you. Sometimes you can just come up with a very similar piece and plug it in where the other piece used to fit. Over time, be building up and saving lists of various backup ideas, characters and plotlines, so that in these kind of situations, you have an arsenal of reserve story elements that might just conveniently replace the elements that got shot down.

10. The Way You Did It Is Great, But One of Your Collaborators Is Offended.

There was a time a penciler turned down one of our fill-in plots because he was bothered by lesbian overtones in the story. In this case they just found another penciler, but on a regular book, that's usually not an option. In a business where you have to be

pushing some kind of limits somewhere or you're probably not going to get noticed, issues of taste and morality can certainly become an issue.

What To Do About It: In most cases, the editor should work this out — establish an understanding within the team of what's acceptable in the book and among the collaborators, keeping everyone happy and productively cranking out their portion of the work.

But if you've been teamed with a star penciler who's very talented, it's probably going to fall to you to accommodate his qualms. You may find yourself again setting speed records and developing new creative skills in tearing apart and re-assembling a past-deadline comic-book plot. Don't let it get you down. Relish the challenge and the chance to get good at something very few people can do well.

11. Your Socko Plot Twist Gets Leaked To The Fans.

Sometimes you have the most marvelous twist planned for a future issue and somebody blabs it, and it ends up getting spread all over the chat rooms and bulletin boards. Maybe you're accidentally the blabbermouth, not realizing that fan you met at a con was pumping you for information so he could be a big man on the bulletin boards.

What To Do About It: For the most part, I think you can just ignore this problem. No matter how many chat rooms or bulletin boards are talking about your plot twist, it's only going to involve a small percentage of the thousands of readers any successful comic book needs to reach. Don't lose sight of the fact that a hundred or two hundred or three hundred of your

most vocal fans are still a tiny fraction of the people you're working to entertain, and they're the fraction that's most likely to buy the issue no matter how many of its secrets have been revealed. Don't change things and undermine the comic for 99% of your readers just because 1% have found out about a key twist.

When it's plausible and doesn't hurt the story, though, it's fun to figure out a way to tweak the storyline and still end up surprising the people who think they know what's going to happen. Just don't abandon or undercut a great story by paying too much attention to what the nosiest 1% of your readers has found out about it.

12. That's Not My Story.

If you're working Marvel style — giving the artist a fairly loose plot and then dialoguing off his pencils — don't be surprised when you get something back from the artist that's very different from what you plotted. You're also going to sometimes get pages that don't have nearly as much space as you need for your dialogue, and also get pages that have way too much space.

What To Do About It: You can send the pages back and demand that it be done your way, but there will seldom be time for that even if it were the best way to make friends and influence your peers.

For the most part, I think it's best to figure out a way to work with what you get. The more you require yourself to produce a great comic no matter what the artist throws at you, the more you're going to build up your creative skills and resourcefulness. And I can't tell you how often one of our plots was made a lot better because of unexpected pieces

the artists introduced. Why slam the door on that possibility by making the artist feel he's got to slavishly follow your directions?

When you don't get enough space, work on your ability to tell the story briefly and concisely, even to the point where you start discovering shorter words ("nab" instead of "capture," and so forth). Saying a lot in a small space is a really valuable skill in many different writing fields. And if need be, start using more narration to summarize the material you were hoping to tell in a more leisurely fashion in the dialogue.

If you get too much space, work on your ability to grab an open mike and keep the audience entertained until the action resumes. It's like being a baseball announcer during a rain delay. If you're a good writer, one of the things that makes you good is your ability to have something interesting to say when there's a big gap to fill.

Again, the more you learn to work with what you get, the better a writer you're going to become. But also figure out how to get what you need out of the artist. Determine how firm and clear your instructions need to be with your various collaborators. Get a sense of which artists improvise well and have ideas that really elevate your stories and which ones don't. And learn to leave no room for doubt about the stuff that really has to come out *exactly* the way you're asking for it.

13. Family Emergencies.

If you're 22 years old, it's sometimes hard to imagine that real human crises are going to be occurring around you. But the sad truth is, sooner or later, real life is going to shatter your world in some way, and things like deadlines and

even paychecks are going to seem a whole lot less important.

What To Do About It: This is a question of judgement. If your neighbor's parakeet dies that's sad, but not a reason to blow a deadline. When the health or life of somebody you're close to is on the line, that's simply more important than your job. To be blunt, if you're working for someone who doesn't agree and threatens to take away an assignment because you have to tend to a genuine emergency involving someone close to you, you might as well quit right then and there. This boss has a mixed-up set of priorities and, I guarantee, is going to screw you someday. The sooner you get out of that unhealthy situation, the better.

One caution, though. Don't push this. If it's not a very direct relation (parent, sibling), you may owe the boss a bit of an explanation: I was really close to this grandparent, uncle or whatever. Same with friends. When you're 22 it can really seem like your buddies are your new family - but 90% of the friends you make in life will come and go, but your family will always be your family.

And don't push this family emergency thing. I had the miserable fortune of losing both my parents within three months of each other and my bosses were very understanding. But that might not have been the case had I gotten in the habit of missing deadlines and delaying assignments for lesser reasons.

14. This Business Is Usually Feast or Famine.

When times are tough, work seems impossible to find. When times are good, there are sometimes offers for more work than you could possibly do. Having too many offers is a nice

problem to have, especially on today's market, but how you deal with this problem can have a lot to do with how long and fruitful your career's going to be.

On one hand, turning down work may mean missing an opportunity that will never present itself again. On the other, if you spread yourself too thin, you may start doing lousy work and driving away future assignments.

What To Do About It: Think long and hard before ever turning down any good-paying work. Make sure you really can't do the job justice. And when you do say "no" to somebody, try to spread your "no's" around.

Say no first to the people you already have a good relationship with, and last to people you don't yet have a relationship with. That's because a year from now the industry might be in a tailspin, and most of your editors and maybe even entire companies might be out of the business. So your career may rely on having a lot of relationships out there with a lot of different people. If you've been working exclusively with the same one or two editors with whom you're most comfortable and they're suddenly gone from the business, you're going to regret turning down earlier chances to work with other editors who might still be out there and working with the very people who took the jobs you turned down.

15. Take This Job and Shove It.

And sometimes, you'll just find yourself unable to tolerate the conditions of an assignment. Maybe they're interfering too much with what you're trying to do. Maybe they're making you do the opposite of what you enjoy in a comic. Maybe the story they want violates

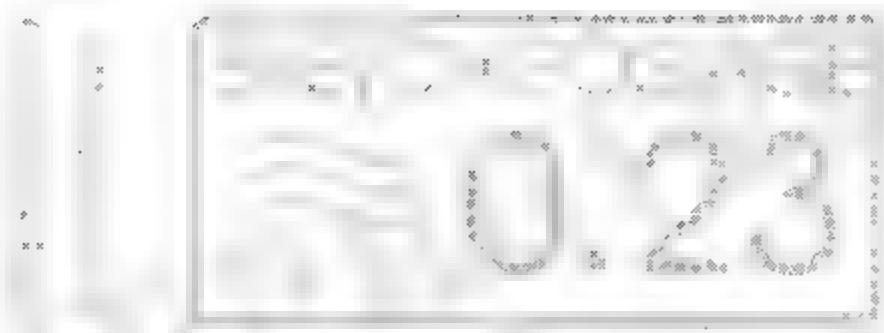
your values and sense of morality. Maybe you're just not having any fun, and there are greener pastures beckoning. Maybe they're even intentionally abusing you in hopes you'll quit so they can bring in somebody else.

What To Do About It: Again, be very careful before ever walking away from any viable, well-paying assignment. Sometimes editorial interference that seems utterly intolerable one day may seem trivial when you wake up the next morning. You can decide not to quit and decide not to quit over and over again, and always have the option to change your mind. But once you decide to quit, that decision is almost always final and permanent. So think long and hard before making it.

Also, if quitting means burning a bridge, you're not going to be able to un-burn it. Showing patience and restraint costs you nothing. Sometimes giving in to anger can cost you a great deal.

Nine times out of ten, it's better to swallow your pride and your anger and approach the offending party as an adult. Tell them what's bothering you and try to work together toward a solution. Even some pretty evil people have trouble being evil to you when you approach them respectfully and reasonably.

And that's really the general rule when things go wrong in this business; simply act like an adult and a professional. In the world of comic books, that can sometimes really set you apart from the crowd.



Letters Forum

Dear Sketch and crew

First, let me say I think your mag is fantastic! And though I have only read one issue (#13), I found it extremely informative and well presented, even the letters section was a learning experience. I truly wish I could subscribe, but, I am a 44 year old man, who is married and in an extremely low income bracket. Let alone married to someone who after 20 years still cannot be convinced comics are not a 'childish' thing. Anyway that's my problem not yours I just thought you should know of my obstacles in obtaining my dream; to work in comics.

Recently I thought my dream had finally come true. I was hired by a small press comic company!

Let me start by saying this is my second foray into this type of endeavor. The first group approached me out of the blue. One day someone knocked on my door and asked me if it was true I could draw pretty good. I said, ye-eah?! I showed them some of my work and was asked to join the team, well long story short, they collapsed with nothing finished. So I bought the name for \$5.00 (I liked it)

Anyway, they re-ignited the fire and desire I had once' I now had to see my art in print. Though how to do so I had no idea! Well, you see I'm a po' boy, I knew there was no way, short of divorce, I would ever be able to play with the "big boys' i.e.: Marvel, DC, etc

For one, I have no "formal" training except for 3 months of school in the graphics training branch facility at Lowry A.F.B. in Colorado when I was in the Army, good thorough course, but no one recognizes it And, lacking funds I could never make it to N.Y. or wherever for them to view my portfolio, even conventions are out. I just plain can't afford it and no conventions are held near by. Not to mention my age, kinda old to be starting out with the "big guys", they like new young talent. So I just bided my time and practiced, practiced and practiced.

Then one day my employer (who always asks me why I work here with my kind of talent, easy no degree) brought me a clipping, actually a 2 page spread out of the Courier Journal about a local man who had just published his first comic and was doing a signing at a local comic store. So, cleaned up, pressed, and portfolio in hand I took a chance and got hired on the spot. Needless to say I was doing back flips all the way home.

All letters received will be considered for publication. Letters published will be done so as received in regards to spelling, punctuation, etc. however letters may be edited for length, language, and/or other considerations. All letters should be signed by the writer, as well as including the writer's legibly printed name, address, and contact numbers (phone, fax, e-mail). Opinions expressed are those of their respective letter writers, and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintains constructive and positive elements of criticism. Simple name calling, rumor mongering and/or maliciousness is not of interest. Unless our editor does it

Please send your e mail missives to sketchletters@bluelinepro.com. With all letters, please state clearly if you wish to have your address in print We look forward to hearing from you.

Well it's now a year later and though I have gained much in experience, and learned much about the process, after all my work I still have yet to see myself in print. Our problem, printing capitol! So far I have completed for the group:

One- 24 page blue pencil highly detailed layout. Later began penciling same.

Three 7 page layouts (blue pencil) for an upcoming preview book.

One ashcan 20 page full pencil comedy comic and am also working on the side with another member on a 100+ page graphic novel that I will both pencil and ink (incidentally this is the only one I am getting paid for). And am working on my own personal project. All this is in addition to my regular job which consists of 10-12 hour days everyday, plus fulfilling my familial duties.

Don't get me wrong, I'm having fun and am not concerned with getting paid, I make do now with nothing so I don't miss it. But still I feel like I should see something! Even an 'ashcan' would be nice.

You see I am the only one in the group, of which there are about six full timers, that is married. I cannot contribute anything but time and talent. The others are all single with no real responsibilities to familial matters. So it's hard for me to understand why we have failed to produce! In a years time we've managed to save \$250 towards printing.

I have offered to donate all funds received from portraits and other side work if they can find me jobs (I don't have time to look) and give all proceeds from a yard sale (if they just supply the yard, I live in an apartment.) Anything to raise funds. Heck, if I was single every spare dime would go to this goal.

I'm not writing this to chew at my compatriots, quite the contrary. It's to prove a point. I want this that bad. Our founder had printed ashcans before he tried the commercial route, and was somewhat successful. Averaging \$75.00 profit for each book, even had a small but loyal national fan base and was quite prolific, averaging 2 books per month, and this was by himself with atrocious artwork. Now he has a team with a good artist.

I suggested we go back to ashcan, but was booed down. They don't want to go backwards! You see he had taken a bank loan to do his first book (Mistake #1) and

is still paying back and didn't get enough for #'s 2, 3, etc. for follow up. Hoping sales from #1 would cover successive books (Mistake #2). It's a good book, but from what I know it takes time and consistency to eventually build profit. So what's wrong with ashcans!? Is there a stigma I don't know about associated with them?

Anyway my questions are, if you can help with:

- 1) How can we generate funds?
- 2) Do we have to go 'main-stream'?
- 3) How can someone who has no 'formal' training, lives below poverty level, has no means of attending conventions, but has the drive to succeed, get noticed?
- 4) How fast must you be? (currently I can do about a page a day with my schedule)
- 5) How do you go about freelancing?

I have many more questions but will save them for a later date. The more I learn, the more questions. Anyway, I intend to stick with my group, Approbation Comics (cheap plug) until we succeed or give up the ghost. I'm just that kind of guy, loyal to a fault. But we need help and need it badly.

I'm not asking for a hand our or money, just some badly needed advice from a pro. Anything you can offer us that may aid us in our quest will be greatly appreciated.

If you could respond by either surface or email I would be extremely grateful. However, I expect neither for I know you have a full plate and cannot really take the time. But if you could just sit back and remember the "charge," the feeling of wanting this dream that you have already realized. Maybe, just maybe you'll send us some crumbs.

On behalf of myself and the Approbation crew, thank you for your time.

Steven Doty
Approbationcomics.com

Dear Steven,

Wow. That's a lot of history. Your heart is certainly in the right place, and everyone here appreciates the adversity you face while trying to realize the goal so many of us share. Likewise, many of us

have experienced similar hardships during our careers. Money is always a factor.

It sounds as though you've come up with some novel ideas to raise dollars, and at no small self-sacrifice. While we can't offer any realistic ideas to raise significant capitol to clear your path, as cliché as it might sound, money is not an unsolvable obstacle to your path. Your obvious willingness to work selflessly; long hours with little to no return while maintaining your adult responsibilities sounds like a difficult necessity at the moment. For what it's worth, this is almost a rite of passage, and it's something some of today's creators missed out on. In the "old days," before big royalties and the days of superstar lifestyles, many creators had to work comics like a "regular" job, while taking care of their families and often working other day/night jobs to make a go of things. Hopefully your experience will pay off in many ways beyond just comics.

With the market itself still in a state of hardship, the honest fact is that there is not a terrific amount of hiring going on. But if you have the talent, some postage and a phone, you can overcome the convention and traveling luxuries.

We wish you well, as we certainly do know "the charge" you speak of. I'm sorry I have no ready or easy answers for you sadly, there are none. We offer these

pages as a forum for creators, hopefully someone out there can offer some helpful opinions. If anyone out there has some advice, don't hesitate to offer it to Steve, and to us as well. Good luck, Steve, and keep your heart and drive.

slick Comic Book Marketplace, as well as Tripwire and CFQ. Look for Bill at his www.hypethis.com site, and for lots more interviews check his Baker's Dozen over at www.worldfamouscomics.com.

Flint

Bob,

I just finished reading a back issue, #12 I wanted to tell you how much I enjoyed the Frank Cho interview. Please tell Bill Baker thanks for keeping it real. I've always liked Frank's style and his interview just shows what a cool guy he is. Down to earth for sure. I've just recently started receiving Sketch so it's all new and exciting to me. Please keep it up! I wait anxiously for my next issue.

Thanks.

Bill Lindley

Dear Bill,

Thanks for letting us know what you think. It's what we ask everyone in the Sketch audience to do, it helps us know what directions to take to try and give you what you want, in the best way we can.

I'm sure Bill will appreciate your compliment. If you need even more of a Baker fix, he's working for a number of nice slicks. You should find the Baker byline in Mr Russ Cochran's very nice,

Dear Sketch Crew,

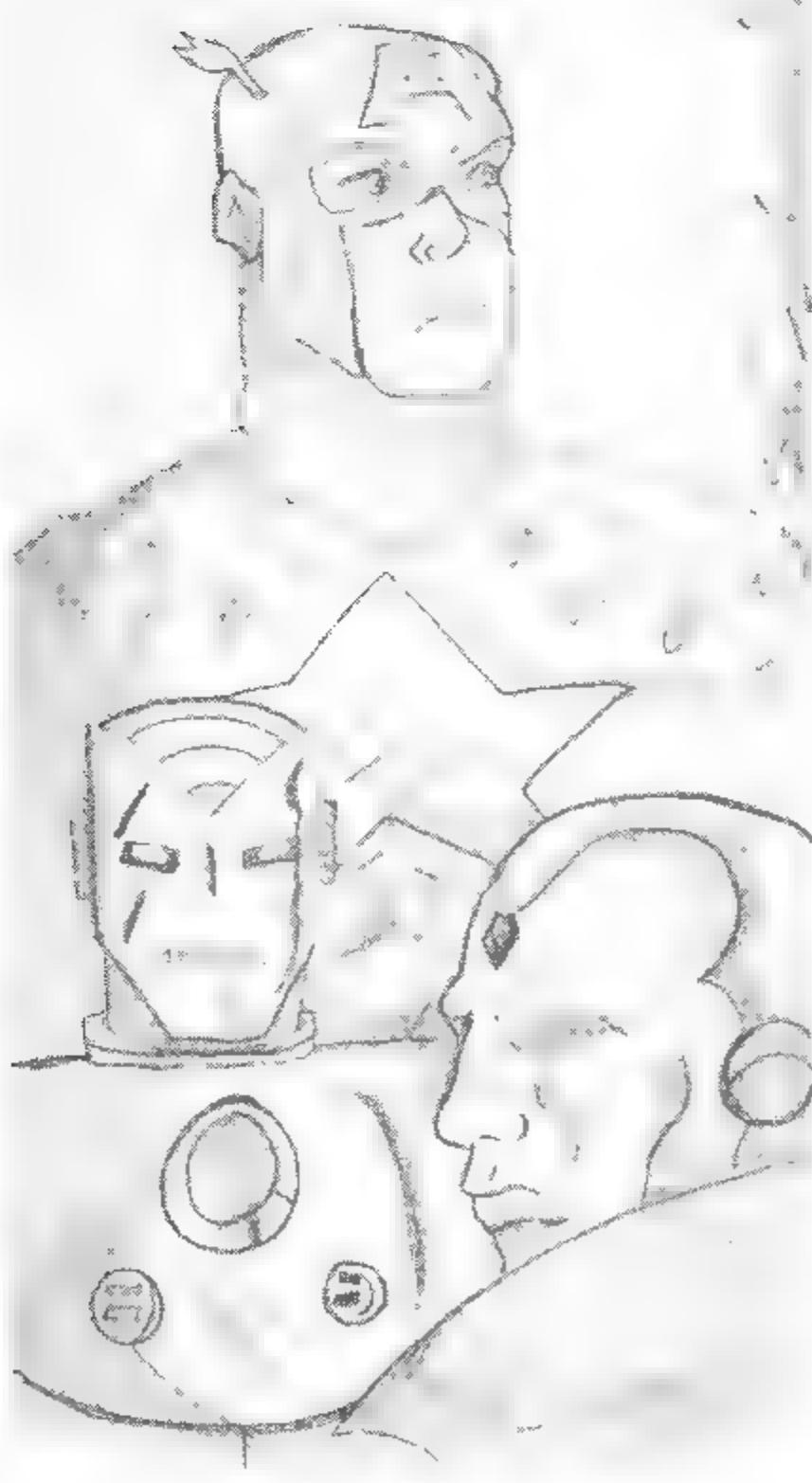
You have asked for feedback in regards to the format change of your featured artist. I have to tell you that I prefer the interviews. The biographical articles would be okay for a fan, but since your magazine is geared toward creators, I think the personal interviews provide more insight into the creative processes of the artists. As an aspiring artist I find it more helpful to learn of all the small details that go into producing comics directly from the artist, as opposed to second hand information.

That is just my opinion on the matter. One thing that I would like to see in a future issue is the proper format for selling story ideas. What I would like to know is . . .

How should the story be written?

Should it be in prose form or like a script or a play?

How long (pages) should it be? And other things that may help.



by SHAWN COOLIDGE



by ADAM TURNER



by WILLIAM LINDLEY

SKEETCH 23 LETTERS

My field of interest lies in drawing. But I have a few story ideas, and I really have no idea how to write for comics. Any help you can give will be appreciated.

Adam Turner

Dear Adam.

Thanks for your opinion concerning our lead articles. We like to try something new on occasion, but I agree with you wholeheartedly – while we feel they were informative, there will be no more biographical/overview features such as #19 or #20, unless they accompany an interview

An artist with some good story ideas, eh? I look forward to you becoming a member of a large club, Adam. If you look over some past issues of Sketch you'll find we have a number of writing pointers from one of the most prolific, popular gents in

the biz, Mr. Charles Dixon. These are sure to help you out as you formulate your ideas. This month's Dixon article is a great one for an artist/writer such as yourself. Among many other attributes, Chuck has a terrific way of approaching all his work with an artist's eye.

There are two main approaches to scripting. One is what has become known as the Marvel style, where an artist works from a plot and the final dialogue is worked up after the pencils, the other is the full script. Here's a good full script example from the manliest man in comics, Beau Smith. Beau is well known for his long and colorful career in comics, and drawing on his cunning, battle proven experience in marketing for companies as diverse as IDW, McFarlane, and Eclipse he graciously contributes the best marketing and self-promotion articles to be found in the

business to Sketch. He's also a recognized writing vet with a long trail of book credits for DC and others, this page is from his creator-owned Wynonna Earp, and should give you a fast, good idea of a full script page.

While you're deciding on script approach for your work, don't fail to check out Tom Bierbaum's regular column either Tom offers some terrific insight, philosophies, and practical experience tips that any writer should take note from. However, some of the questions you ask concern good, fundamental things everyone should have to refer to. While I think you'll find plenty of stuff to learn from and think about here, Adam, and I'm sure it will help you out, maybe a basic script and mechanics article is in order for these pages?

Flint

Wynonna Earp
Written by Beau Smith
Title:

-Page One

Panel One-Night time. Give us an establishing shot of the large U.S. Post office in Middleton, WI. We can see mail trucks and jeeps parked in the parking area. Everything looks normal.

CAPTION: U.S. REGIONAL POST OFFICE.

CAPTION: MIDDLETON, WI.

CAPTION: (WYNONNA) I THOUGHT I HAD SEEN IT ALL....

CAPTION: (WYNONNA) TRAILER TRASH, DRUG RUNNING VAMPIRES WITH TANS THAT WOULD MAKE GEORGE HAMILTON JEALOUS, THE EGYPTIAN MAFIA WITH A

MUMMY ENFORCER, AND

WEREWOLF BIKERS.

CAPTION: (WYNONNA) AND NOW THIS.

Panel Two-Shot of three figures in mailman outfits loading boxes into a mail truck. The shadows of night cover their faces. All the boxes have PRIORITY MAIL stickers on them.

CAPTION: (WYNONNA) SOMEONE HAS BEEN USING THE U.S. POSTAL SERVICE TO TRANSPORT HUMAN

BODY PARTS AND INTERNAL ORGANS ACROSS STATE LINES.

CAPTION: (WYNONNA) THAT'S FEDERAL.

CAPTION: (WYNONNA) AND THAT'S WHEN I COME KNOCKIN' ON THEIR DOOR.

Panel Three-Shot of Wynonna standing out of the shadows. She is wearing an old distressed leather bomber jacket, a white t-shirt under the jacket jeans, scuffed up cowboy boots, and a ball cap. She has her U.S. Marshal shield on a chain around her neck and is holding the badge in her one hand. In her other is a semi-auto S.P.A. 12-gauge shotgun. She has the look of serious business on her face. The point of view is from the mailmen loading the boxes.

WYNONNA: THE NAME'S EARP ...MARSHAL EARP.

WYNONNA: I'M THE LAW.

-Page Two

Panel One-From Wynonna's POV. Show that the three mailmen are actually three ZOMBIE mailmen. Rotting flesh, worms and maggots crawling out of their skin and bones. Really nasty. They look pissed.

ZOMBIE #1: (SPOOKY) NO.....

ZOMBIE #1: (SPOOKY) YOU'RE DEAD!

Panel Two-close up of Wynonna's face. There is no look of shock or surprise. She has seen every kind of mutant/monster scum that the supernatural has to offer. Mailmen zombies are just another side dish on the menu of the macabre. Her expression is one of "Here we go again."

CAPTION: (WYNONNA) AW, JUST GREAT.

CAPTION: (WYNONNA) DISGRUNTLED ZOMBIE MAILMEN. DON'T REGULAR HUMANS ROB BANKS ANYMORE?

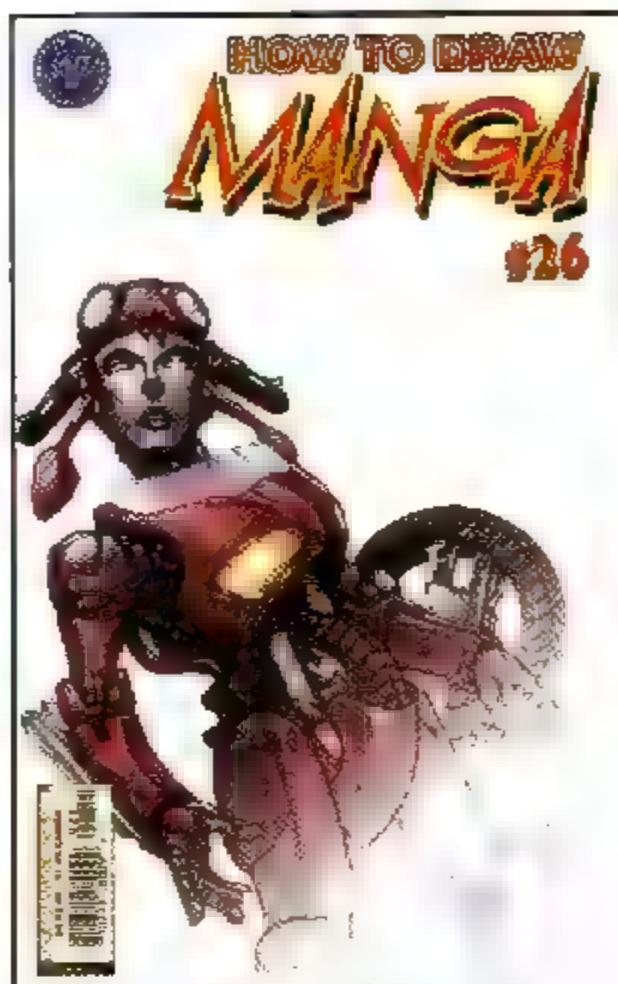
Panel Three-Show Wynonna blasting the head off of Zombie #1 with the shot-gun. Rotting brains splatter on the loading dock. The other zombies hiss with anger.

WYNONNA: NO...IT APPEARS I'M THE ONLY ONE HERE THAT'S NOT DEAD.

SFX: (GUN BLAST) BLAAAAAAAAM!

Excerpt from **THE BEST OF SKETCH #1** still available from your local retailer or at www.bluelinepro.com

BOOKS, TOOLS, ETC.

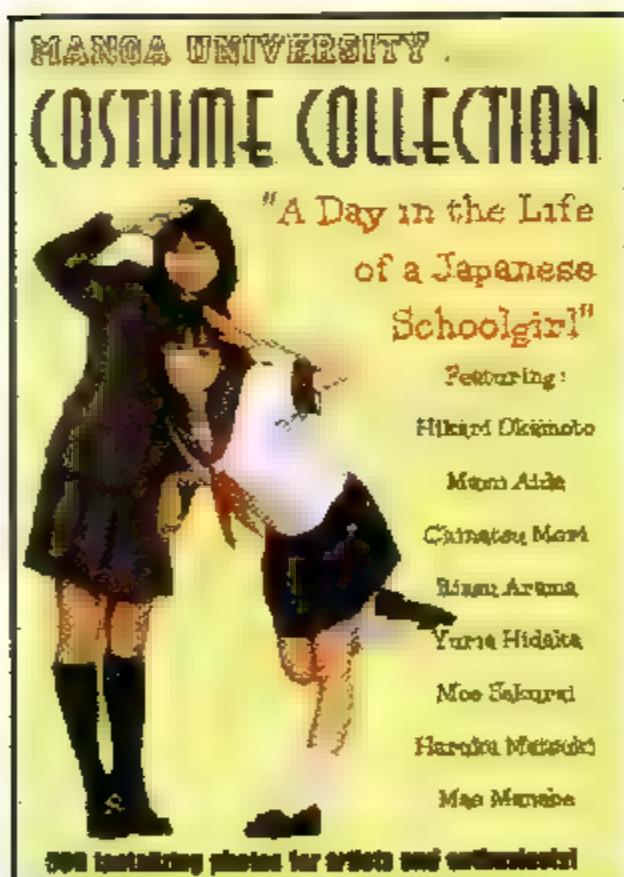


How to Draw Manga #26

Antarctic Press

This issue's focus is on robots - especially transforming robots. As hot as Transformers is, you know AP would have to offer up their own transforming robot issue. In chapters like Complicated Mech Designs this book shows and discusses Shell Form, Multi-Changers, Combiners, Reassemblers, the Transforming Mech Designs chapter covers Quick and Easy Detail, Applying Details to an Object, Applying Details to a Transforming Mech, Moving Parts, Joint Detail, Waist Details and Hip Detail, while Drawing Mecha Women studies the comparison of the human form to the mecha form.

Retail \$4.95

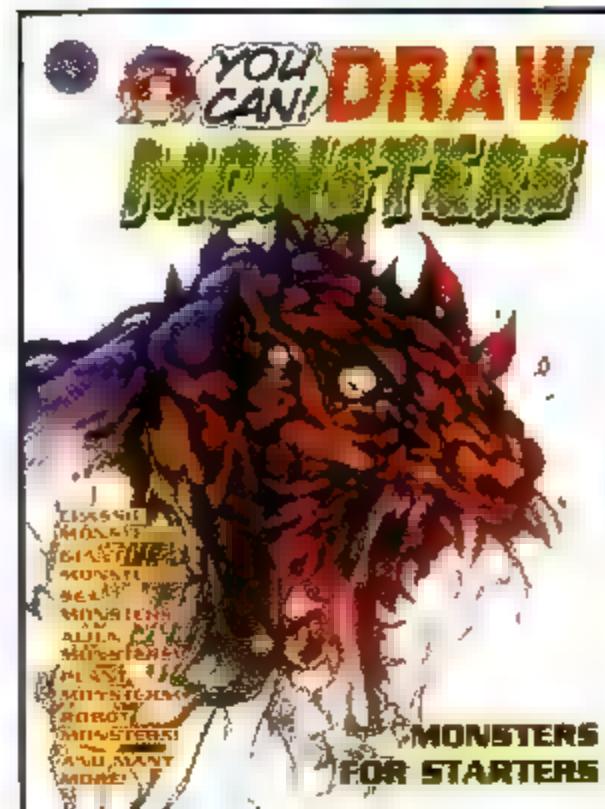


Manga University Costume Collection "A Day in the Life of a Japanese Schoolgirl"

Japanime & Ginga Shuppan

This book offers the manga artist a photo reference of girls in different outfits. These outfits include casual, sports, and work wear, as well as the night gown. Boasting 500 photos, this book gives the manga artist a nice variety of poses to refer to and work from.

Retail \$19.99

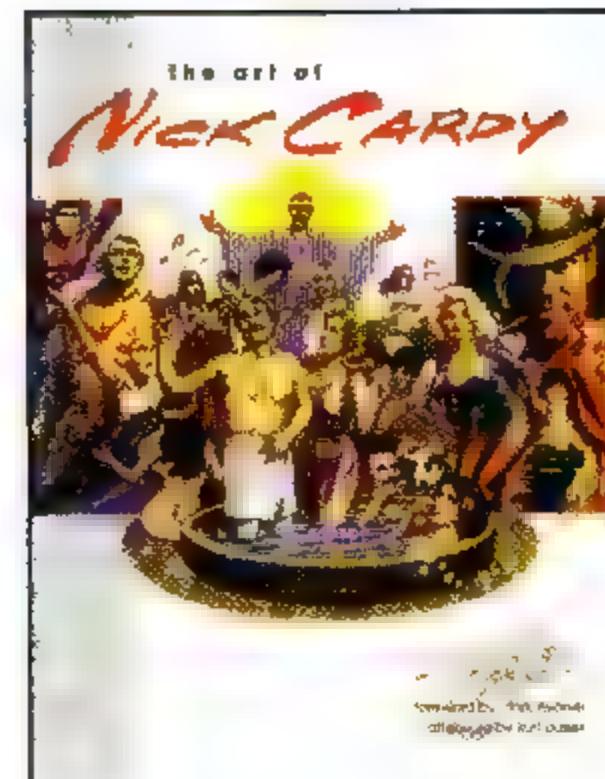


You Can Draw Monsters

Antarctic Press

From the title, you can believe this book offers up a variety of monsters and poses. Covering Classic Monsters, Robot Monsters, Alien Monsters, Giant Monsters, Humanoid Monsters, Plant Monsters and Sea Monsters, this 144 page black and white book just about covers all varieties of monsters out there. The only draw back is that I wish they had spent more time on some of the more important images, and had gotten more detail in the lead artwork.

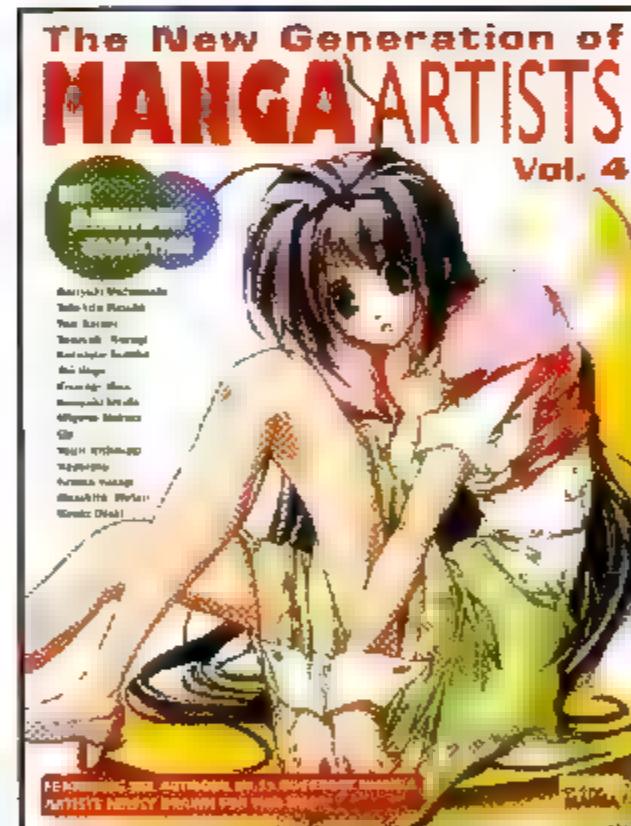
Retail \$19.95



The Art of Nick Cardy

Vanguard

This book offers a look at Silver Age artist Nick Cardy, the huge amount of work that he has produced, his discussions on art subjects such as Inking vs Penciling, Nick's self-analysis of his style, line work, perspective, lay-outs and use of blacks. Includes a forward by Mark Evanier and afterward by Kurt Busiek. We had a closer, good preview of this then upcoming Vanguard book way back in Sketch # 13. All of this should be very interesting to anyone wanting to get into the industry. Retail \$29.95



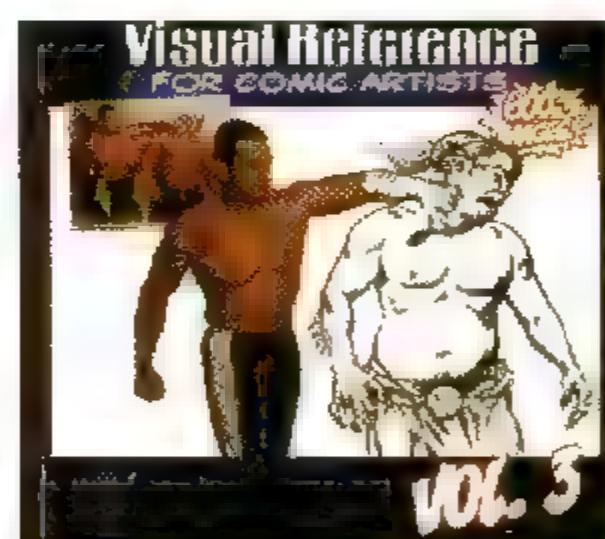
The New Generation of Manga Artists Vol. 4

Graphic-Sha

A omnibus collection of works including the following artists: Noriyuki Matsumoto, Takechito Harada, Yuji Naruse, Kazuteru Sonobe, Yui Haga, Kisaragi Mizu, Hiroyuki Ishida, Migano Shiketa, Yuuri Nishiwaki, Nanaroku, Futaba Yunagi, Masahito Watari, and Hiroki Ozaki.

This issue includes many finished pieces of manga artwork by some of the hottest artists, and also includes a breakdown of some of the artists' creative processes on a few pieces of art, as well as a listing of the artists and websites to see more of their artwork.

Retail: \$14.99



Visual Reference for Comic Artists

Vol. 3

After Hours Press

Buddy is back with his third installment of reference materials on CD. This CD includes over 700 photographs, not the 600 as advertised on the cover. What cool CD would be complete without its hidden 'Easter Egg' that features unadvertised bonus photographs? Includes over 125 photographs of New York City, with photographs of destruction and rubble as requested by comic book artist Darick Robertson. As I've always said, "if you ask you will receive." Also includes photographs of fire escapes that were requested by a user. (No one was injured during the shots, right Buddy?...Buddy, hey, Buddy...Buddy, come back here...)

Retail \$10.00

EVERYONE DESERVES A GOLDEN AGE!



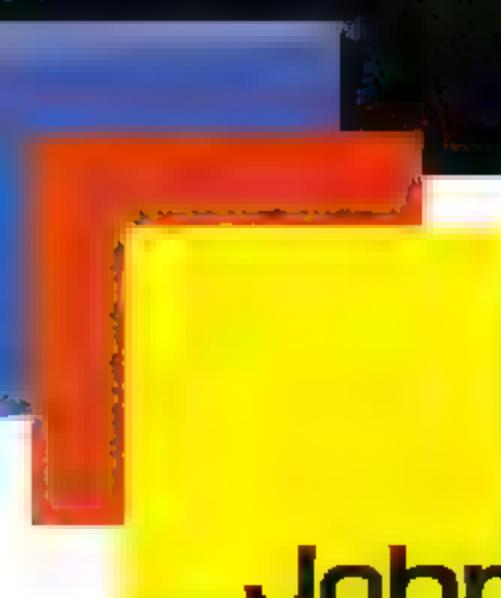
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John Rauch DIGITAL COLORING

The Difference Between Heroes and Superheroes Quick Masking with Photoshop

So, what is the difference between a hero and a superhero? What makes a hero super? In comics, most superheroes are defined by two things. One identifying factor is the character's arsenal and the other is the costume..

Now, I'm sure you're asking, "How does this relate to coloring?" Well, the difference between a good colorist and a *super* colorist also depends on some very similar things. Although a great colorist can't be narrowed down to two specific things, a colorist's "mask" can be just as important as a superhero's, and their ability to make a good mask is a powerful weapon to have in your arsenal.

Most colorists and aspiring colorists should be familiar with the "cut & grad" style. It was made popular by a number of studios back in the 90's and is still widely used today. But how can it be expanded? It's a decent enough process and it does the job, but how do you spice it up a little? Seriously, we've been doing the same thing for almost ten years now. Isn't it time to add something to our arsenal?

Here's an easy chance to do just that without even learning a new program or drastically changing the way you work. It's called "quick masking," and it's a Photoshop feature that's been around for some time but rarely taken advantage of by comic colorists. It's incredibly easy to use and probably doesn't require you to use any new tools at all.

Here's how it works. Normally to make a mask (a.k.a., "cut" or "selection"), you'd just use your lasso tool to define the area you plan to affect. Most of us are familiar with this process, and also have a basic understanding of channels as well. Basically a channel (if you've been





around a while, you might still call it an “Alpha-channel”) is a saved version of a selection. You can easily save selections as channels, or reload them from a channel back into a selection. Quick masking is nothing more than a convenient way to make a channel that can be loaded as a selection while still being able to see the rest of your image.

So now you know what it is and what it does, but how do you do it? It’s very simple to use. In fact, you may have even hit the shortcut before and not known what it does. Tapping “Q” on your keyboard toggles Quick Masking on and off. After tapping “Q” once, you’ll notice that your foreground and background colors change to black and white. Since a mask is only dependant on one single value and not color variation or saturation, this is just fine. Now that quick masking is turned on, you can use any tool you like to define the area you want to affect. Feel free to use brushes, custom brushes, the pencil, lasso, smudge, blur, or practically any other tool you want to use.

When you’re working in quick mask mode, you’ll notice that the areas you fill with solid Black will appear Red. This is so you can still see the area underneath. Don’t worry, in quick mask mode nothing you do can affect your actual image. Now then, once you’ve used your custom brushes, lasso, smudge, dodge, burn, and whatever other tools you feel like using, the only thing you need to do is tap “Q” one more time. This turns off quick masking and loads the previously Red area as a selection. Now you can pull a gradient, use the airbrush, fill with a color, or do whatever you find necessary to change that area to the color you want. Since you were in quick mask mode, nothing you did will have any weird effects on your image - you just have a hybrid selection that wouldn’t have been possible solely with a lasso, and you still have the color control you’re used to with the gradient or airbrush tool. Simple, huh?

That concludes this lesson. Here’s a quickie I colored using quick masking and a custom brush I created in Photoshop 7. If you’d like to try this one for yourself, the line art and brush pack are both available at my site, pensnpixels.com. Now that you’re a super colorist, I only ask one thing...please resist the urge to wear your underclothes on top of your pants. You’ll thank me later.

Inside Sketch This Month . . .

CONTRIBUTORS



Bob Hickey

Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele. He currently has a Race Danger project in the works that will be appearing at Afterburn Comics.

Bob is one of the co-founders of Blue Line Productions.

He can be reached at bobh@bluelinepro.com www.bluelinepro.com / www.afterburncomics.com

Flint Henry

WizKids/Mage Knight, Ral Partha, and other companies utilize the fantastical concepts pulsating from his Nyarlathopean pencil point – icing on the appendage after more than a decade of delineating disturbed, dark, and violent characters such as Grimjack, Lawdog, Manbat, and the occasional demonic Batman.



Beau Smith

Beau has been writing comics, columns, and video games for fifteen years. His past comic credits include Guy Gardner: Warrior, Batman/Wildcat, Star Wars, The Tenth, Wolverine vs. Shi, and many more. His creator owned projects are Parts Unknown, Wynonna Earp, and The BadLander. Smith's future projects include Maximum Jack, 200 People To Kill, Wynonna Earp, and Cossack, as well as the Maximo II video game from Capcom. Smith is currently the Vice President of Sales and Marketing for IDW Publishing.

Chuck Dixon

The renowned and prolific action master helms El Cazador to high comic-sea success, breaks craniums and concrete in his new Richard Dragon: Kung Fu Master from DC, and prepares to unleash even more top-secret excitement as you read this – keep watching Sketch for some great new Dixon dynamism!



Tom Bierbaum

Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.

Mitch Byrd

Mitch's pencils wow everyone. While you enjoy his exclusive Sketch material issue after issue, look for his work on Guy Gardner: Warrior, Shi, Starship Troopers, and many other comics, as well as Blue Line Pro's Notes to Draw From and SQP's the Art of Mitch Byrd Volume One. Mitch's latest projects includes a Blood & Roses portfolio and a creator owned project titled Kings of the Road from Afterburn Comics.



Drew Geraci

Drew's inked lotsa funnybook pages. Highlights include JLA, Birds of Prey, Nightwing, and other various Batman-related titles. Currently occupying a timeshare in Asgard, inking Thor. Drew's goal is to reintroduce the concept of craftsmanship and flair of inking to a new generation. For more of his Ink-centric ramblings, visit www.drewgeraci.com.

John Rauch

Most of John's work in comics has been as a colorist, although he also does a little bit of comic inking, not to mention some illustration work outside of comics. He started his career in comics back in 1996 when he was 16 years old, coloring for a small studio that worked primarily on DC books. Recently John has been trying to make a name for himself on his own doing fill-ins and covers for Devil's Due, CrossGen, DreamWave and several others, and is hoping to settle down with a monthly title soon. He also runs a website and message board aimed for artists and aspiring artists at www.pensnpixels.com.



Bill Love

Bill is a comics fan and amateur historian of over forty years. He spent ten years in television production (news and talk show directing and more) and another twelve teaching journalism and video production. He serves on the board of directors for a large city public access facility. Bill is currently using his journalism background to assemble How To Break-In to the Comic Book Business.

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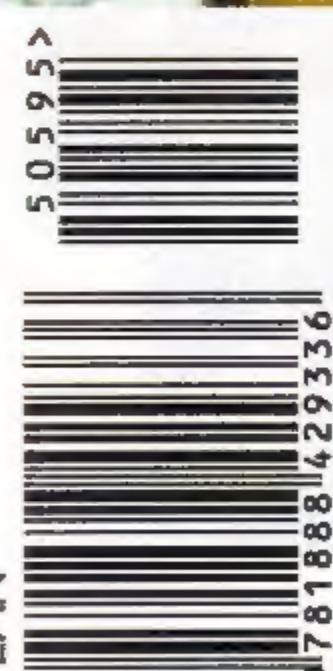
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